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Thesis

CREATIVE ART IN THE NURSERY SCHOOL

Submitted by

Ruth Sheldon Sturtevant
(A.B., Middlebury, 1930)

In partial fulfillment of requirements for the
degree of Master of Education

1933

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Acknowledgment

I wish to express my grateful appreciation to the following for their interest and criticism during the preparation of this thesis:

Abigail Adams Eliot, Director of the
Nursery Training School of Boston
W. Linwood Chase, Department of Psychology and Methods, Boston University School of Education

Elizabeth Ward Perkins, Woodbury Training School of Boston

Frank Alston Staples, Director of the Commission on Arts and Crafts for the State of New Hampshire

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Elizabeth Ward Perkins, Worcester Training
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Frank Alston Updegraff, Director of the
Commission on Arts and Crafts for
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Outline

of

Creative Art in the Nursery School

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Chapter I

INTRODUCTION

An honest friend recently informed me that she could see no art in the horrible paint messes that children are allowed to smear on paper. Few there are who do not agree with her, especially after a siege of paint removing from a small gown or suit.

Because I so strongly believe that these water-color scrawls and smudges should have a definite place in the growing-up process of childhood, I have made the study presented in this thesis.

First of all, what is art? Is it a finished product of some certain genius whom the best authorities call an artist? No. "Genius is unsatisfactory in telling us the meaning of art. If we assert that works of art are significant as the results of genius, we cannot explain works which are beautiful--and not the works of genius...even the works of genius are sometimes masterpieces, sometimes not."¹ Does the quality lie in the work itself in relation to recognized standards of achievement? Perhaps it must embody all the laws of rhythm, balance, harmony, design, and color. Or is it simply one form of communication to be judged on its ability to say something?

1. McMahon, A.P.: Art's Meaning. Page 253.

Let us see how a few critics have defined art. Mary Mullens says: "Art is a record of experience and education in art consists in an application of a method that takes into account both the attributes of the artist and the student."¹ From Havelock Ellis we have: "The artist acts: he makes us see. He brings the world before us, not on the plane of covetousness..., but on the plane of representation...By revealing the spectacular character of reality he restores the serenity of its innocence."² Buermeyer describes: "Art is the expression of emotions, which sees the object with its significant terms or qualities laid bare." Again he says, "The real purpose of art: to make human nature intelligible to itself."³ Too often we think of art as something remote, a highly specialized skill. That is natural as long as we are seeing only the surface of the canvas. When we learn to look at art as purposeful expression of the artist, we are then aware of some degree, either of clarity or of obscurity in his mental perceptions. In other words, the message is well told or poorly told, depending upon the training of the mind from which it springs.

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1. Mullen, M.: "Learning to See." Journal of Barnes Foundation, Vol. II, 1:7-16 (January, 1926)
 2. Ellis, H.: The Dance of Life. Page 348.
 3. Buermeyer, L.: "Art vs. Creative." Journal of Barnes Foundation, Vol. I, 3:20-28 (October, 1925)
Buermeyer, L.: "Art and the Ivory Tower." Journal of Barnes Foundation, Vol. I, 2:7-14 (May, 1925)

The small child's mental processes are much of the time concerned with the learning of motor activities. He is also experimenting with his environment, physical objects, social relations, and emotional reactions. He wishes to try out the world about him. He may as naturally express his reactions in drawing as in speech. In the beginning there have to be many random marks and also many meaningless sounds. Both involve years of practice and pass through various stages before confusion gives way to clear conceptions.

In this thesis I shall present first, the stages in the art of drawing which, if children were machines, would be passed through in logical order. As it is, some skip one stage and others revert to a previous one. Since children are individuals with totally different make-ups, they never reach these stages in exactly the same order, or remain in them for the same length of time.

Next I have made a review of the literature in this field. It shows that little has been written concerning the nursery ages, and that comparatively few books have been published on art for slightly older children. On the other hand, it seems to be a subject growing in popular interest, if we take for evidence the numbers of periodical articles that have come out on this subject within the last five or ten years. These concern themselves mostly with the business

of art training during the early school years. After a review of the most significant of them, I shall try to show how they carry out certain theories and practices, which can be adapted equally well to two year or forty-year old pupils.

The colored drawings of a group of sixteen nursery children from two to five years of age give us some further data. These, I believe, may be considered to represent average results for these ages. In this section I shall set forth the procedure for "painting," as we boldly term our drawings, with poster colors and brushes, and shall discuss in detail the methods for reading these drawings.

Possibly histories of each child will give the clearest idea of the differences in art expression in relation to other personality traits. No finished drawing can be fully read without some understanding of the mental and emotional reactions in back of it. In the crude graphic language of pre-school children, this is particularly true.

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Chapter II

Stages in the Development of Expression in Drawing

There are these four stages of drawing: (1) scribble, (2) symbolic, (3) realistic, and (4) artistic.¹ The following interpretations of these terms were reached after cataloging a set of drawings by nursery school children and studying their different types.²

Scribbling is supposedly a purely manipulative process with the entire interest settled on the mechanical activity. Such drawing is for the fun of drawing just as a boy skates for the fun of skating. There may be added, nevertheless, other purposes for drawing in this period. There is certainly a strong emotional satisfaction in the handling of colors and transferring them from a jar to a sheet of paper. Most children have definite preferences in color selection: some choosing the same hue or hues day after day, others constantly changing their combinations. A chance form fascinates some so much that they repeat the mark until unconsciously a pattern has been designed. At this stage, there is a decided difference in the types of lines used by the

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1. Terms were suggested by F. L. Staples, Director of the Commission on Arts and Crafts for the State of New Hampshire.
 2. See Pages 38-42.

various children. A teacher may often distinguish drawings from a group of scribblers by the type of lines which each consistently uses.

Some art teachers say that the paint, brush, and paper should be presented to the child without directions. Let him experiment with both handle and brush ends if he wishes. Others insist that they should be taught to drain the brush on the side of the glass to prevent unwanted drippings, and to avoid "scrubbing" which only ruins the brush and wears holes in the paper, by telling them to paint gently and dip frequently. There is a real danger in correcting the method in which the brush is held or used, because the child with a forceful, confident stroke may develop hesitant, uncertain lines. The conflict here between inherent reaction to paint and brush and the necessary training for the care of equipment must be settled by the teacher's judgment in each particular situation.

Between the scribble and symbolic stages there is an overlapping period which becomes decidedly symbolic as the following characteristics are emphasized. The scribble is tagged. Any name will do; whatever comes into his mind at the moment or at another child's suggestion. This tag may be changed in a minute, an hour, or over night; again he may find somehow an association between the name

and his colored drawing which clings even after a week or month. Usually there is an interest in answering the questions of his peers with assured understanding. "Is that a dog?" "Yes, there's his head and his tail is here." The same type of answer would have been forthcoming if interrogated about any other familiar animal or object in reference to the same picture. This is really imitating the replies of his more advanced companions. Perhaps he will next be watching a friend paint a fence and decide to make one like it, although his finished picture has no apparent likeness to the original. It is not unusual for a whole class to follow the example of some one child-leader when he suggests a specific topic for his picture. If this one names his picture project a fence, the rest paint fences.

In order of development of these stages is a little more consistent than the age limits. The symbolic period may hold sway for any length of time between ~~one and one half~~ and five years. There should be arranged, by extra effort if necessary, opportunities for the child to draw all he wishes to at this time. This is really the most important stage for the child, and if there are no fears or inhibitions, his mind has very much the same mental set as the artist's. He has that much desired quality of

all expression, originality, and his brain is teeming with pictures and ideas. His imagination is finding a satisfactory symbol between the world as he knows it and the colored drawings of his own creation. It is no longer a tagged scribble but is descriptive writing itself. Sometimes the observer fails to find the symbol until it is revealed through questioning. A circle has been known to represent "my house," because it was the door knob, which opened the way to all the familiar things of home. In like manner a group of squares with dots in them turns into a rose garden with its intersecting paths.

By basing all comments on the grounds of the picture telling a story, the tendency to hasten realism is avoided. One child who was trying to copy the letters and lines of letter-writing remarked, "My picture tells a story in writing." Thus the emphasis was placed on the symbol rather than the achievement of an adult copy. It is necessary to encourage imaginative expression constantly, because the oncoming realistic period tends to crush it, although this evil is by no means an essential concomitant. Letting the children read each other's drawings, which they eagerly do with critical curiosity, is an excellent way to stir imaginative interests.

In realistic art there is a factual accent. Distinguishing selected points must be entirely

representative of the subject drawn. There are less walking houses, orange elephants, and purple shoes without shoestrings. Sky and land are no longer separated by wide margins but meet properly at an horizon.

The child is especially sensitive now to the standards of adult friends and relatives. He would rather do something which looks real to them than play with symbols. He tends to doubt his reproducing ability and says, "I can't make an automobile. Draw me an automobile." When drawing on request it is necessary to keep the picture only a notch above his own level; keeping it as nearly like his as possible with the addition of only that for which he has asked. It is even better to find out the weak spots in his mental image of an automobile by questioning, showing him pictures, toy cars, and the real article.

Nearly all children have been taught to copy at home and the habit cannot be broken so easily as simply saying, "No, we never copy at Nursery School." There are rare cases where fear of painting without a copy crutch overwhelms the child and he completely loses all taste for the art. With one child under my care, it proved satisfactory to allow him to copy at will with little notice, and to show pleasure at any slight original effort in conveying a thought

with the brush. He gradually lost interest in mere copying by the process of fixing his mind on the story he was telling instead of drawing something to show off. As long as the attention is focused on imitation, it cannot be concerned with a language expression. The child is naturally more interested in the action and feelings of things than in the way they look. In the realistic stage the former must be emphasized more than the latter.

Growth in the realistic stage should show progress in drawing both imaginative and informative subjects, as the results of more careful observation, clearer thinking, and better discrimination.

The fourth and last stage of drawing is the artistic. This is a perfected integration of realism and symbolism. Experience in art expression aids the layman in understanding this superior quality, but its creation is left to the master artist.

Chapter III

A Review of the Literature in the Field of Creative Art

In the progressive schools both here and abroad the value of creative art is being recognized. The methods of approach in teaching this creative art are nearly as varied as the numbers of schools, but all agree that through the stirring of the creative ability a more complete living and happiness may be attained.

"The creative spirit is another heart; it will keep us alive as we give it a chance to beat for us; it may be stilled, but there is then no more life."¹

In art as in other educational fields natural creative impulses are being used. The system is an experimental state but the results are worthy of serious consideration. There is no one assured technique although certain generalizations are crystallizing. One such generalization is that school life should be free from arrogant authorities and teachers should be guides who are learning about children, their natures, their desires, interests, and emotions rather than being certain

1. Hartman, G. & Schumaker, A.: Creative Expression.
Page 18.

about them. Another one is that the school environment should be rich in suggesting material for creative impulses.

Rugg says that standardization may be sought for in science, but in art it is a failure, unless the goals are merely a knowledge about the history of art, mechanical technique, and skill in producing form. He claims that creative self-expression and adaptation to one's environment are supplementary to each other. For the purpose of integrating these two phases of the personality the curriculum must furnish firstly, materials and activities through which some understanding can be successfully acquired, and secondly, a continuous stream of creative activities, wherein there is opportunity for invention or the making of something new.¹

Creative drawing is only one division of all creative art; modelling, soap sculpturing, block printing, crayoning, paper cutting, embroidery, wood-working, painting, sewing, leather tooling, weaving, carpentry, jewelry making, stenciling, dyeing, etc. That which applies to any one of these is naturally related to the others.

In the section devoted to art in the book called Creative Expression² there are twelve articles

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1. Rugg, H. and Shumaker, A.: Child-Centered School. Pages 227-244.
 2. Hartman, G. and Shumaker, A.: Creative Expression. Pages 15-65.

reprinted from the Progressive Education magazine. These are by the foremost art teachers of the day and give an insight into the various attitudes and practices.

Hughes Mearns in "The Creative Spirit and Its Significance for Education"¹ says the teacher must know enough to entice the children into the right road. They are often too easily satisfied with their work. They need professional skill to keep the growth of the creative impulse nourished. Children do good and bad work and if no one suggests they may never grow in taste, in discriminating art judgment.

In the other extreme, Mr. Correthers in "The Development of Creative Impulses in Art Classes"² presents his ideas. He believes that the modern child is surfeited with pictures, books, museums, etc., and when trying to be original can only give weak echoes of his made-to-order existence. To interest the sophisticated child, something new must be introduced. He would suggest color patterns and living forms to be judged on their sincerity and truthfulness. Titles like "Sleep," "Depth," "Kindness," "Fear," "Feelings", and other abstract subjects are suggested in a discussion at the

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1. Hartman, G. and Shumaker, A.: Creative Expression. Pages 13-22.
 2. Ibid. Pages 23-27.

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and living forms to be taken on their sincerity
and truthfulness. Titles like "Rise", "Depth",
"Kindness", "Fear", "Realism" and other abstract
subjects are suggested in a discussion at the

beginning of each lesson. From the early mingling of colors to a later interest in form, he has found the children delightfully spontaneous in realizing the joy of creation.

Mr. Correthers goes so far as to discard all story-pictures, (told better in books), flower reproductions, (more attractive in the garden), rhythmic paintings (better in the orchestra), and landscape drawings, (superior from a car window).

Elizabeth Byrne Fern in "Creative Work at the Modern School"¹ arrives at conclusions which might be called typical of another school of thought. She regards creative work as a distinct, pure reflection of the inner life of the child. There must be no external stimuli, no art talks, walks, or pictures. The rooms are unattractive workshops and any esthetic influence would be indirect as sunlight through the window or the tree outside. If the surroundings are perfected, she feels there is no place for the children's crude efforts and the spiritual value of self-expression becomes obscured. "An unhampered child is always self-active and self-creative. Outside suggestion interrupts or retards the work of the self-active child."²

Florence Cane in her chapter on "Art in the

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1. Hartman, G. and Shumaker, A.: Creative Expression. Pages 36-40.
 2. Ibid. Page 37.

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Life of the Child"¹ declares that from the second until the tenth year children should draw, paint, model, at will just as they play with toys or blocks. They should be taught only practical details as the needs of dipping the paint brush, changing the water, and starting work on the upper part of the paper first to avoid smearing. Around the tenth year children become self-critical and then need the teacher's help, but she must see that technique doesn't rob the imagination. "Form is a man's language for expressing his spirit and if the spirit slips away the form is empty and dead."² Infinite labor may be required in later work, but unless it is related to play, it is not art.

At no age would this writer lessen self-help, but by questioning draw out self-criticism. She says, "Teachers who are strong, clear, and still enough can search always for the child's deepest center and assist him in drawing from that ever-living well."³

The clearest interpretation of art freedom is given by Ellen W. Steele in "Freeing the Child Through Art."⁴ "Freedom for the individual is a relationship between himself and other people,

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1. Hartman, G. and Shumaker, A.: Creative Expression.
 2. Ibid. Page 44. Pages 42-50.
 3. Ibid. Page 49.
 4. Ibid. Pages 51-59.

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1. Hartman, G. and Shumaker, A.: Creative Expression.

2. Ibid. Page 44. Pages 43-50.

3. Ibid. Page 49.

4. Ibid. Pages 51-52.

between the development of his powers so that he expresses himself through them and the place his expression takes in the group. ...Art expression is valued and appreciated by the group."¹

She, too, feels that a program of non-interference is better for the younger child, whereas a child of eight or nine asks "How" because his ideas get ahead of his technique. An adequate method of handling this circumstance is a two-fold enrichment: first, of the child's experiences, that he may have ideas that seem within his scope; and second, that he may live in a situation where these are greatly valued. History is a help when dramatizing the lives of other times. Under this teacher's guidance, valuable lessons came to her class in depicting a "Harvest Festival of the Greeks." The emphasis lay on each child's learning to attack his own art problem and technique. Through art every child can have, not only the joy of doing the thing, but also the experience by which he can see more deeply into the art expression of others.

The other articles in Creative Expression in the department allotted to art overlap these already reviewed or else deal with specialized subjects such

1. Hartman, G. and Shumaker, A.: Creative Expression.
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The other articles in Creative Expression in

the department allotted to art overlap these already

reviewed or else deal with specialized subjects such

as block prints and maps.

Woodbury and Perkins have written a text book¹ of practical value not only to the would-be artist but to the layman in every field. It is applicable to the child-drawer, the language student, or the scientist. The secret lies in its method of developing observational powers so that important factors may be grasped in any language or art of life. The road it marks for the reader to follow is not an easy one. To get results, persistent practice is essential, both for a criterion of progress and for growth of an understanding observation.

It tries to get away from the over-literary intellectual mind, going back to originals and expressing them personally, thus incorporating the otherwise dormant individuality. The crudeness of expressions is not the test, but the awareness of what has been seen by the mind as well as by the eye.

Specifically, the plan of attack begins with establishing a firm, true line, by the "line stories". Children love these for they signify action and drama, which they alone can tell on the board. For example: John is here (marking a dot) and Paul is here (marking another dot). Make a ball roll quickly between them. A child draws the line. Soon they use the line action figures, drawing from experience. A

1. Woodbury, C. and Perkins, E.: The Art of Seeing.

running figure is drawn after first watching themselves and others run. Then they notice how at a distance the figure looks smaller and hence comes perspective. Memory drawing is emphasized at all points because if the object is to be removed the mind during observation is more attentive to grasping the whole than to looking at separate details. In like manner, each step in representation, design, and color is so worked out that the student can personally see the meaning of the order and skill of this graphic language.

Probably few schools in the country are without copies of the art work done by the pupils of Frantz Cizek in Vienna. These children come to him with only average ability and as the average child with his creative impulse stifled within him. Promptly in Cizek's own words, "I take off the lid where the other art masters clap the lid on--that is the only difference."¹ Again, "I never tell a child what he or she is to do; each one must find out for himself. I tell a child what possibilities there are for working out his theme, but technically they are shown nothing that serves as a model. What they find out for themselves, they never forget."²

Thomas Munro has made a thorough, critical study of the free expression method with particular emphasis

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1. Rugg, H. and Schumaker, A.: The Child-Centered School. Page 229.
 2. Lemog, Pedro J.: "The Cizek Exhibition", School Arts Magazine. 25:214-216 (December, 1925)

on that of Frantz Cizek.¹ In Cizek's school, the Vienna School of Arts and Crafts, there is a great opportunity for the child to look at the world and to experiment in congenial ways of expressing himself with some artistic medium. Cizek welcomes foreign visitors and is very clear in explaining his views to them. Munro describes him after personally visiting his school as, "A man to command respect; assured, quiet and intent in manner, strikes one as an intelligent enthusiast, quite confident that the road he has mapped out is the best one...A teacher, not a politician...The outside world honored him more."² Munro found it delightful to watch the small workroom with some fifty boys and girls from seven to fifteen years, all animated in their work. The products were all about, carved wood friezes, unconventional scenes in broad areas of pure color, and all more or less identical with those printed and exhibited in color. This striking similarity caused the writer a few vague doubts. "Was this the spontaneous personal expression of the students?"³ A word with Prof. Cizek and his assistant revealed devout confidence that the work was uninfluenced. He moved quietly

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1. Munro, T.: "Frantz Cizek and the Free Expression Method." Vol. 1, 3:36-41 (October, 1925)
 2. Ibid. Page 37.
 3. Ibid. Page 38.

from bench to bench, giving no directions or authoritative judgments, now and then proposing a problem or dropping some half-humorous encouraging remarks.

The children never see outside work of art and are discouraged from visiting museums as expressions of other ages. Only the older ones are advised to see modernists' and cubists' works to learn the spirit of the present age. These advanced pupils have some definite pressure but their abstract products show a marked resemblance to the children's.

Munro deduced that, "Try as he (any teacher) may to help children to be natural, he can only encourage his own conception of what children ought to do."¹ Pupils look for praise, pleased facial expressions, and they imitate each other and pictures on the wall all quite naturally. Any active and curious child is bound to be influenced by current art outside the school, shop windows, and posters. The Austrian child sees brightly decorative peasant costumes and also gayly painted and carved wooden boxes and furniture.

The ideal of purity of the child's imagination

1. Munro, T.: "Frantz-Cizek and the Free Expression Method." Journal of the Barnes Foundation. Vol. I, 3:38 (October, 1925)

It is not a mere matter of opinion, but a question of

scientific fact, and it is not a question of

opinion or feeling, but a question of fact.

The fact is that the world is not a

uniform whole, but a collection of

different parts, each with its own

character and its own laws.

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is impossible and intimates false psychology. There is a certain affect in the persistent attempt to shut out influences. The child sees only the bad examples of street and contemporaries while losing the great traditions of the past and the best work of the present.

Munro observed that the effect was gradual. The younger had original and appealing designs; the older tended to be conventional, weak in form. Perhaps the most significant results are: first, older children drop out of class; and second, "After twenty years of existence no prominent artist can be named who had received his early training at Cizek's school."¹ His answer to this disheartening failure of developing precocious talents revolve around economic pressure, college, and vocational training. This is often true but could it have been always? When art is regarded as fooling around and gives no chance to learn something and get somewhere, it is because the art class does not give something sufficiently substantial and intellectual.

The free expression method hence is restrictive because it does not present a sufficient variety of artistic forms and techniques. On the other hand, Munro says that the old academic method tends to be restrictive not as supposed because it imparts

1. Munro, T.: "Frantz-Cizek and the Free Expression Method." Journal of the Barnes Foundation. Vol. 1, 3:38. (October, 1925)

is impossible and intimates false psychology. There is a certain effect in the persistent attempt to shut out influences. The child sees only the bad examples of street and contemporaries while losing the great traditions of the past and the best work of the present.

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traditions, but because "it imparts too few (Greek, Florentine, and Dutch) which seem to have absolute authority."¹ With a broad study of traditions, original choice and reorganization is almost unavoidable. This last method "provides the student with the artistic heritage of the past, without which his interest in art materials cannot be long sustained, nor his use of them mature or rational."²

In considering the questions raised by Munro, John Dewey writes on "Individuality and Experience."³ A younger child becomes happy in developing from within but an older child may be listless and finally bored. They want the regulation of ideas and rules of the more experienced. "There are two main things to keep in mind in regard to children's art training, (1) let them undertake whatever medium they wish for its own sake, and (2) wait for the growth of their perception of the relation of any selected means to its consequences."⁴ With this second attainment, there naturally follows on the basis of having found a meaning in skill, voluntary practice and an acquisition of technique. Beware, continues the writer, of fixed styles. "Authorities of art limit personal powers not only in

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1. Munro, T.: "Frantz Cizek and the Free Expression Method." Journal of Barnes Foundation. Vol. I, 3:40.
 2. Ibid. Page 40.
 3. Dewey, John: "Individuality and Experience." Journal of Barnes Foundation. Vol. II, 1:1-7 (January, 1926)
 4. Ibid. Page 2.

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1. Warr, T.: "Formal Color and the Free Expression Method." Journal of Barnes Foundation. Vol. I, 8:40.
2. Ibid. Page 40.
3. Dewey, John: "Individuality and Experience." Journal of Barnes Foundation. Vol. II, 1:1-7 (January, 1938).
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technical skill, but what is more important, the powers of observation, imagination, and the appreciations will be warped to conform to one preferred style."¹

Dewey names the method "stupid" that surrounds students with materials and allows them to respond according to their own desires. The teacher must know his pupils' needs, experiences, and degree of skill and so be able to share in a discussion as to what is to be done and feel free to make suggestions. An immature person's end is vague, unformed, whereas a teacher's suggestion should assist in building up a clear and organized conception of an end. "In full sense of the word (end) a person becomes aware of what he wants to do and what he is about to do only when the work is actually complete. If the teacher imposes alien standards, it is because he is so narrow and fixed in his imagination and sympathy."²

"Freedom or individuality, in short, is not an original possession or gift. It is something to be achieved, to be wrought out. Suggestions as to skill and methods of operation are indispensable conditions of its achievement. They must come from a sympathetic guide and discriminator of what has been done in the

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1. Dewey, John: "Individuality and Experience." Journal of Barnes Foundation, Vol. II, 1:3 (January, 1926)
 2. Ibid. Page 6.

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1. Dewey, John: "Individuality and Experience,"
Journal of Barnes Foundation, Vol. II, 1:5
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2. Ibid. Page 8.

past and how."¹

In 1930 Milton Bird² wrote a thesis on Studying Aesthetics which has since been published. In the section devoted to drawing, he says it has long been recognized that the psychological performance of drawing by a child is very different from that by an adult. This difference is well expressed in the frequently quoted statement that "the child draws what he knows rather than what he sees."

Clark³ found that only in the upper grades did the model serve for any other purpose than giving the cue for the idea. Little children were little affected by the presence or absence of a model.

Much has been written on the relationship between the drawings of modern children and those of primitive man. (C. H. Luquet and Van Gennep). These were based largely on the now discarded theory of recapitulation.

Bird devotes Chapter 8 to Intelligence and Drawing. This is complex to measure, where technique alone is not a sufficient test. If the task of a painter were merely to combine lines and colors according to rules, he would be an artisan,

1. Dewey, John: "Individuality and Experience." Journal of Barnes Foundation, Vol. II, 1:6.
2. Bird, M.: Studying Aesthetics.
3. Barnes, A. C.: "The Child's Attitude Toward Perspective Problems." Barnes Studies of Education, Vol. I:283-294; 1902.

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1. Dewey, John: "Individuality and Experience."
Journal of Human Relations, Vol. 11, 1930.
2. Bird, M.: Studying Aesthetics.
3. Barnes, A. C.: "The Child's Aesthetic Problem."
Perceptual Problems, Barnes Studies of
Education, Vol. 1: 1933-34, 1935.

but not an artist. These are tools and the important thing is what is done with them.

Art is a form of communication as Nyquist points out.¹ In speaking of the aims of art, "The modern elementary curriculum will recognize in current objectives of art education the aim of communication, the usage of pictorial and plastic art as means of informational and imaginative expression...Drawing and coloring, both free-hand and mechanical are therefore to be regarded as tools, as the technique of a language for expressing ideas more effectively than the same ideas can be expressed in words."

A good artist not only has something to say, but he must use considerable effort as to how it can best be said.

From the totality of his findings on drawing, Bird concludes with five points:²

- (1) In young children a close relationship is apparent between concept development as shown in drawing and general intelligence.
- (2) Drawing to a child is primarily a language rather than a means of creating beauty (which could be communicated)
- (3) The order of development in drawing is remarkably constant.
- (4) Drawings made by subnormal children re-

1. Nyquist, F. V.: Art Education in Elementary Schools. Page 21.

2. The following is not an exact quotation but conveys the ideas in brief.

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semble those of younger one's in lack of detail and defective sense of proportion. They often show qualitative differences, however, combining very primitive with rather mature characteristics.

- (5) Children of inferior mental ability sometimes copy well, but rarely do good original work. Conversely, a child who shows real creative ability in art is likely to rank high in general mental ability.

The information on color offered several significant points. Small children prefer stimulating colors such as red, yellow, and white, but after nine years blue is commonly the first choice. Dark or heavier colors are more popular; hence red is preferable to green. The younger child often works with color associations. If he begins with a red he keeps to the warm colors, continuing with an orange or yellow.

In June, 1931, the School Arts Magazine¹ published "What the Psychologist Offers to Color Study." The only primal and distinct color sensations have inherent color names, red, yellow, green, and blue. The exact manner in which these colors are experienced and just how they are received as stimulation by the eye are factors not clearly understood. This sense of color is the only sense which demands guesswork. It is known, however, that red and green

1. Birren, Faber, "What Psychologist Offers to Color Study" School Arts Magazine. 30:624 (June, 1931)

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have the most advanced hue sensations in the cone of the eye and are the first to decay in visual defects. There is a type of eyesight, called rod-vision in which no colors, only shades are discernible, rare in people. This is common to animals as the cat and all night prowling creatures.

Brown¹ made a comprehensive study of children's drawings in 1897. His subjects had all seen drawings before they began to draw themselves. They had scribbled in imitation of elders' writing before they made any attempt at drawing. Their early interests lay in pictorial representation, beginning with lines rather than light and shade.

He believed that children's drawings did not fairly represent their mental images because they lacked muscular coordination and the mastery of technique. Copying frequently seemed to them a solution for increasing freedom and confidence in drawing. Of course these conclusions have long since proved invalid.

A more recent and valuable study has been rendered by Stella McCarty² in her thesis, "Children's Drawings." She states that whether a child draws from a model or a mental image, he needs to have

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1. Brown, E. E.: "Notes on Children's Drawings." California Publications, Vol. II, 1:3-75 (1897)
 2. McCarty, Stella: Children's Drawings. (1926)

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1. Brown, S. S.: "Notes on Children's Drawings." California Publications, Vol. 1, 1:3-75 (1927).
 2. McCarthy, Stella: "Children's Drawings." (1928).

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Perspective, she finds, is wholly foreign to his interests but at the fourth year he shows some use of balance and proportion. Although drawing has some correlation with general intelligence, McCarty says it is a less reliable indicator under four years.

H. T. Lukens¹ compiled a study of children's drawings based on drawings from children two and one half to sixteen years. His outline of the stages in drawing compared to those of speech is in brief:²

Speech	Drawing
1. Automatic cries, impulsive sounds.	1. Automatic, aimless scribble.
2. Imitation of sounds without meaning.	2. Scribbling localized and imitative movement.
3. Understands, says "Mama".	3. Understands pictures, localized scribbles.
4. Repeats words and sounds.	4. Copies from others, gets effect of lines.
5. Uses words to express.	5. Picture writing, illustrated stories.
6. Studies grammar and rhetoric.	6. Studies technique perspective, proportion and shading.

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1. Lukens, H.T.: "A Study of Children's Drawings in the Early Years." Pedagogical Seminary, 4:79-110 (1896-1897)
 2. Ibid. Pages 108-110.

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in table:

Drawing	Speech
1. Automatic, aimless scribbles.	1. Automatic cries, imperative sounds.
2. Scribbling, isolated and not imitative movement.	2. Imitation of sounds without meaning.
3. Understood pictures, isolated activities.	3. Understood, says "Mama".
4. Copies from others, some effect of lines.	4. Repetition of words and sounds.
5. Picture writing, illustrated stories.	5. Uses words to express.
6. Symbolic pictures, perspective, proportion and shading.	6. Studies grammar and syntax.

1. Lusk, W. T.: "A study of children's drawings in the early years." Psychological Monographs, 4:73-110 (1925-1927)
 2. Ibid. Pages 102-110.

Sargent and Miller ¹wrote a book a step ahead of the average copy-book drawing text. It advocates a systematic graphic vocabulary, birds, plants, etc., to be accumulated in logical order. They felt this need because their experience with industrious drawing from objects without some sort of study and practice had not proved an effective way of learning to represent them.

No free hand work was permitted until after numerous tracings and cuttings of the desired object had been accomplished. Perhaps the redeeming feature of this didactic method is that they must have an interest in telling something (the necessary motive for all good drawings).

Todd ²is another advocate of copying, tracing, and cutting out. He spends the first five weeks in his younger classes teaching the pupils how to draw Peter Rabbit in one position. He makes his own criticism that there is danger in making pupils an expert in one thing so that they are hindered from making free drawings, yet he continues his system.

Mealy ³in "Beginnings of Child Art" encourages realism in the youngest workers and seemingly teaches them to distrust their own ability and lean on hers.

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1. Sargent, W. and Miller, E.: How Children Learn to Draw.
 2. Todd, J.: "Drawing for Children." School Arts Magazine, Vol. 25:216-22 (December, 1925)
 3. Mealy, E. M.: "Beginnings of Child Art." American Childhood, 13:8,9 (January, 1928)

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1. Sargent, W. and Miller, E.: New Children Learn to Draw.
 2. Todd, J.: "Drawing for Children," School Arts Magazine, Vol. 23:218-22 (December, 1925).
 3. Healy, E. M.: "Beginnings of Child Art," Amer. Art Journal, 13:2, 3 (January, 1925).

She calls it "seeing possibilities in the crudest scribble."¹ If there are dots, she would make them into flowers and draw a basket for the child to fill in. When green mass paint is presented she suggests lawns or leaves and helps to trace and cut out the latter from it. If the mass was yellow, a star could be cut out and pasted on a blue mass for the sky. These might work out well as hints but her method sounds more like an imposition of ideas.

On the other hand, R. Alice Drought² says that the only realism to encourage is that which is real to the child. Her major objective is individual self-expression. She includes in her procedure an environment of good art in order to stimulate and instill a sense of appreciation. The creative approach to the different arts changes with the requirements of the individual pupils. They are equipped to create but are not allowed to specialize to the exclusion of other fields of art.

Eugenia Eckford³ wrote a book describing fascinating approaches to a dozen kinds of art. Each chapter is a delightful child's story presenting at the same time exact instructions, which can be easily followed with satisfactory results in some realm of art, pottery, wood-cutting, etc.

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1. Mealy, M.: "Beginnings of Child Art." American Childhood, 13:8 (January, 1928)
 2. Drought, R.: "The Wisconsin School of Creative Arts." School Arts Magazine, 30:595-7 (May, 1931)
 3. Eckford, E.: Wonder Windows.

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1. Healy, M.: "Beginnings of Child Art." American
 Guildbook, 23:8 (January, 1933).
 2. Loomis, A.: "The Wisconsin School of Creative
 Arts." School Arts Journal, 32:323-7 (May, 1934).
 3. Roberts, E.: "Child Art." School Arts Journal.

One final contribution of creative activity is to the field of mental hygiene. In an article entitled "Creative Sanity" Boris Blai¹ of the Oaklane Country Day Schools makes a sweeping statement. He says that if all school children could have an opportunity to do creative work with their hands, it would be unnecessary to build any more asylums. He would not encourage them as potential artists, but simply for the sake of undertaking creative work. It is not until you have experimented with your own hands that you can really see the work of others and appreciate the quality of its technique.

Lembke² made a study on drawings of pupils who were characterized by their teachers as bold or shy. He found that shy pupils use combinations of complimentary colors and prefer the brightest for the major field. Bold pupils select non-complimentary colors and have the major surfaces darker, violet and brown being the most popular.

K. E. Appel³ discovered that childrens' drawings could be made an aid in the understanding of personality studies. He uses them as a method for gaining the confidences of the children.

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1. Blai, B.: "Creative Sanity." Art Digest, 5:28 (April, 1931)
 2. Lembke, W.: "Uber Zerchunungen von 'frechen' und 'schuchternen' Schulkendern." Review by Spencer, J. "Psychological Abstract, Vol. V, Page 168 (1931)
 3. Appel, K. E.: "Drawings by Children as an Aid to Personality Study." American Journal of Orthopsychiatry, Vol. 1:129-144 (1930-31)

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3. Apple, A. E.: "Drawings by Children as an Aid to Personality Study," Journal of Orthopsychiatry, Vol. I:107-112 (1931)

If the problem is related to their families, he has them draw members of the family, their homes, etc., from memory and along with skilful questioning, the difficulties are brought to the surface.

This review of recent art literature shows the marked emphasis which present day art leaders place on the value of personal art. They would have it a means of completing the total life experiences, both as an every-day kind of expression and also as an interpretation of the rare understandings of the true artist.

It is significant that on the one hand Correthers¹ with his theory of directing modern children's interests in portraying abstract ideas, and on the other hand, Cizek² with his ideal of non-interference in children's art work both get the results they expect and believe them to be the natural outcome of freed emotions and imaginations. In spite of the evident yet unintentional influence of these leaders, it shows at least that there is an earnest desire not to limit personal powers or to be restricted to conformed styles.

There are other art teachers who feel that the guidance in art should follow an orderly procedure which

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1. Hartman, G. and Shumaker, A.: Creative Expression. Page 23.
 2. Munro, T.: "Frantz Cizek and the Free Expression Method." Journal of Barnes Foundation, Vol. 1, 3:36-41 (October, 1925)

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raises problems for the mind to attack in an arrangement of increasing complexity. Woodbury¹ and Perkins are the finest exponents of this theory. Theirs is a technique which successfully adds to the ability for self-expression. Their course is so developed that pupils are not permitted to accept ideas but are obliged to think through each progressive step.

Why can there not be a happy medium between these two different yet acceptable theories? Let this be the design; a background of just enough guidance for individual difficulties, as they arise spontaneously, with brilliant accent here and there of an occasional checking-up on the growth of observational powers through definite assignments. Then imagine this design in colors; a predominating, brilliant background with tiny, quiet accents for the younger groups and a dull, retiring background with conspicuous, distinct accents for the older groups.

1. Woodbury, C. and Perkins, C.: The Art of Seeing.

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Chapter IV

A Study of the Colored Drawings From a
Nursery School Group

This study is based on a collection of poster-color drawings or paintings, numbering one hundred and seventy-seven, which were the artistic results of sixteen children from two to five years of age. These children had excellent backgrounds both culturally and economically. They attended a Nursery School, the sessions of which were held three times a week from September until June. The enrollment shifted from month to month so that at various times it totaled anywhere from four to fifteen pupils, although for two-thirds of the year there were nine or more children.

The daily program scheduled an hour for imaginative and creative playing indoors. Fifteen minutes of this time were given to group music. That left forty-five minutes a day inside for self-selected activities. These comprised dramatic game play with dolls, cars, boats, dishes, etc., looking at picture books, and using the materials for creative art work. Besides the poster-colors and brushes, other art choices were paper with crayons, black-board with chalk, colored paper with scissors and paste, blocks (large and small, colored and plain, of every conceivable shape), clay, plasticine,

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The daily program consisted of four to five
active and creative playing periods. At the end
of this time were given to group recitation. Each day
fifty-five minutes a day in the form of a
activities. These comprised dramatic, story
with dolls, cars, boats, planes, etc., looking at
picture books, and using the material for creative
and work. Besides the poster-colors are
other art objects were given with crayons, black-
board with white, colored paper with scissors and
glue, blocks (large and small, colored and plain,
of every conceivable shape), clay, plasticine,

parquetry, beads with string, soft wood with hammer, nails, and saw, and commercial designing sets.

The children had free access to this variety of materials during the entire forty-five minute period. After the first introduction to their locations and possible use to the unresponsive child, no pressure was brought to bear on which thing should be undertaken and for how long. Theoretically there was absolutely no influence on the part of the teacher or helpers as to individual selection. It is, therefore, difficult to account for the extreme popularity of the paint brush and easel unless the teacher's especial interest in this field was carried over unconsciously.

One child attended the school thirty-five times and painted twenty-three times. Records were not kept in the other fields, but it is a fair guess that the many other types of available creative art materials and the limitless possible dramatic and imaginative occupations fell far down in her scale of satisfying activity.

The situation made it impractical to keep a record of the actual time consumed on each painting. Anywhere from ten to forty minutes may have been given to each one. This includes the time used in assembling materials and taking them back.

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 materials during the entire forty-five minute period.
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 beads as special favorites in this field and con-
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 and materials and the children possible freedom
 and investigative occupations will be found in her
 case as satisfying activity.

The selection made is interesting to keep a
 record of the actual time consumed on each paint-
 ing. The time from 10 to 10:45 minutes was given
 been given to each one. This included the time
 used in obtaining materials and setting them out.

Specifically, the child first had to go to the cloak room for his apron or smock. Then he either helped himself to one or more jars of paint as he pleased or asked for them from an adult when competition rendered self-help unsafe. Next he selected fresh brushes from a box, one for each jar of liquid paint. These had to be carried to the easel, table, or floor as necessity or choice required. At this point a helper assisted in adjusting a twelve by sixteen sheet of unprinted newspaper at the easel with thumb tacks, or on protective newspapers over the table or floor. When the picture was completed, he was asked, in case information did not come forth voluntarily, "Can you tell me what your picture is about?" or a question of similar content. The teacher or assistant always concluded the conversation with some pleasant remark concerning his product. Whatever the child said was written on the paper along with his name, age in months, and date. The paper then was added to the stack collecting on top of the piano--for safety and convenience. Next the child had to return the jars of paint to the cupboard, taking out the brushes to wash them in a lavatory two rooms distant. After they had been replaced, he folded and put back any newspapers that may have been needed. Finally he washed and

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 lavender two rooms distant. After they had been
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 that may have been needed. Finally he washed and

dried his own hands and hung up his smock or apron.

Even this horde of time-involving mechanical details did not seem to discourage the children in painting.

The number of colored drawings would very likely have been much larger had there been a greater number of paint jars. They were often all in use since there was only one jar each of red, green, blue, orange, purple, yellow, and brown. There were three extra small glasses which held temporarily whichever colors were in greatest demand.

Had there been more paint glasses, there would still remain the difficulty of finding a place to paint. The one easel was claimed first. The two small tables and floor had to be shared with the rest of the children busy at other occupations.

Frequently a child would say, "When may I have a turn to paint?" If the answer came, "As soon as John has finished," it would be so much later that his desires might easily have turned to something which could bring more immediate satisfaction.

The brevity of a forty-five minute period for free play indoors was another drawback. No new paintings were allowed to be started within the last ten minutes. It often seemed that that was the time most children would go out for aprons and begin painting preparations only to be held back for lack

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of time that day.

When the children first arrived, they usually entered into active games and were kept busy greeting certain friends who were habitually late in coming. After twenty minutes or so the general atmosphere was more subdued, quieter activities predominating. Then perhaps the first picture would be painted and thus stimulate a number of small would-be artists. The inevitable result was that the children's spontaneous desires for painting frequently had to be restrained by the lack of equipment, space, and time.

First and foremost of the records used in this thesis are seventy-seven colored drawings done by the sixteen pupils during a scattered attendance from September until June. As has already been explained at the completion of each picture the child's name, age in months, date and any explanatory remarks concerning the results were added in pencil. These were collected as completed. The children relinquished them without a murmur. Not one of them ever asked to take them home for exhibitory purposes.

Later these pictures were catalogued for several aims. Once for a study of the types, and notes were taken on each group, respectively of scribble, symbolic, and realistic colored drawings.

The results of these observations comprise Chapter II and are the basis for graphs V, VI, and VII. Next they were sorted by names of the children and arranged in chronological order. This was helpful in the personality studies of each child as a record of progress in art from stage to stage and within the same stage.

These case studies are also based on the school records; the attendance sheets, the enrollment blanks with age, parentage, physical notes, and date of entrance, the notes that were taken irregularly whenever some significant action took place relative to a child's progress or problems, the term reports which rated the individual and social development, and the diary records for each child kept for typical half-hours in the daily program.

The records are unfortunately incomplete because of restrictions made by those in charge of the school. They lack the I. Q's of these pupils who painted the pictures and any definite information regarding their home back-ground. This deficiency has been filled to a certain degree for the former by the familiarity of the teacher with different mental levels, and for the latter by the teacher's indirect questioning and purposeful conversation with parents and nurses.

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In reading the colored drawings attention is focused not only on the markings themselves but also on the attitude and objective of the child while he was painting them. The significant points in the product reveal the personality in back of them.

Some understanding of the child in general is practically necessary in order to read his colored drawing. One child does a scribble paper with short fine lines filling the sheet in helter-skelter fashion. This might seem to be an affected bit of daintiness completed in a hurry. She apparently finds that long wide lines take too much time to bother with them. Knowing the child who did this colored drawing and also having watched her do it, the teacher sees the result with an entirely different meaning. It shows her extreme timidity in self-expression by the tiny unsure marks, her gentleness in her mild clasp on the paint brush, her patience and perseverance in completing this self-appointed task, and her excellent concentration, in this field at least. She actually stood before the easel working on this pictures for forty-five minutes without being distracted by the noises in the room. She turned her head to glance casually around only once.

Others exhibit their differing qualities of frankness, impulsiveness, carefulness, happiness, boldness, and so on through all their personal characteristics. The paintings have in common a sort of integrity of character because of their upright originality. For the most part they show a freshness of unintentional design and are surprisingly rhythmic and well-balanced. When the colored drawing belonged to the symbolic or realistic stage, a helpful trick was to turn it upside down to avoid the confusion of crude representation. Then repetition of marks, continued lines, weight of colors, and the pattern of figures revealed a more or less harmonious whole.

The paintings in the more advanced stages naturally disclosed the paramount desires and interests of the children. One boy drew fires or fire engines time and time again in his symbols. One girl painted the much beloved swing in the yard, on which she never could claim a satisfying number of turns. The smudges of poster-colors often followed the seasons of the year or familiar stories in their topics. Around Christmas time Santa Claus was portrayed and one picture even featured the Christ Child. Such is the self-confidence and daring of small children.

Let us compare art methods used in schools for older children with those for the Nursery School.

In the best art classes for older children they no longer have absolute direction and formal drawing. Their methods vary, however, from group guidance through discussions on given subjects to a system of complete non-interference.

Group discussions are impractical for the Nursery School since the group is naturally divided into many different stages of art development. The nearest approach to this particular device was asking all who happened to be painting to tell some part of a certain story which had just been read to them. In response to the Story of Little Black Sambo, scribblers tagged disconnected marks and localized lines, and the symbolic drawers made the following types of pictures; a "tree" with a circle around it for melted tigers, a curved line with dots representing various tigers that Black Sambo met, a series of lines representing piles of pancakes eaten, etc. This tested their memory, imagination, observation, and self-confidence, but was used for special check-ups only three times during the year.

One other kind of suggestion was employed during the latter quarter of the year. Certain children had been habitually drawing with fine shaky, hesitant lines, and for them the line¹ stories were presented individually

1. Advocated by Woodbury and Perkins, The Art of Seeing. Page 15.

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For the most part children made colored drawings without any apparent interest from the teacher until the picture was completed. Then the child was asked what the pictures were about. Unless he readily answered, the one-sided talk closed with some pleasant comment relative to his product. If the child was in the advanced symbolic or realistic stages questions were asked leading to better thinking like, "Does the wind blow smoke two ways at the same time?" and "How does the light get inside your house?"

The children often spontaneously collected around a child's colored drawing to hear its story and offer criticism. The unimaginative child was thus stimulated by his contemporaries.

Art for this Nursery School and art classes for older children are based on these two fundamental principles, (1) plenty of materials conducive to creative expression and (2) opportunities for the use of these materials.

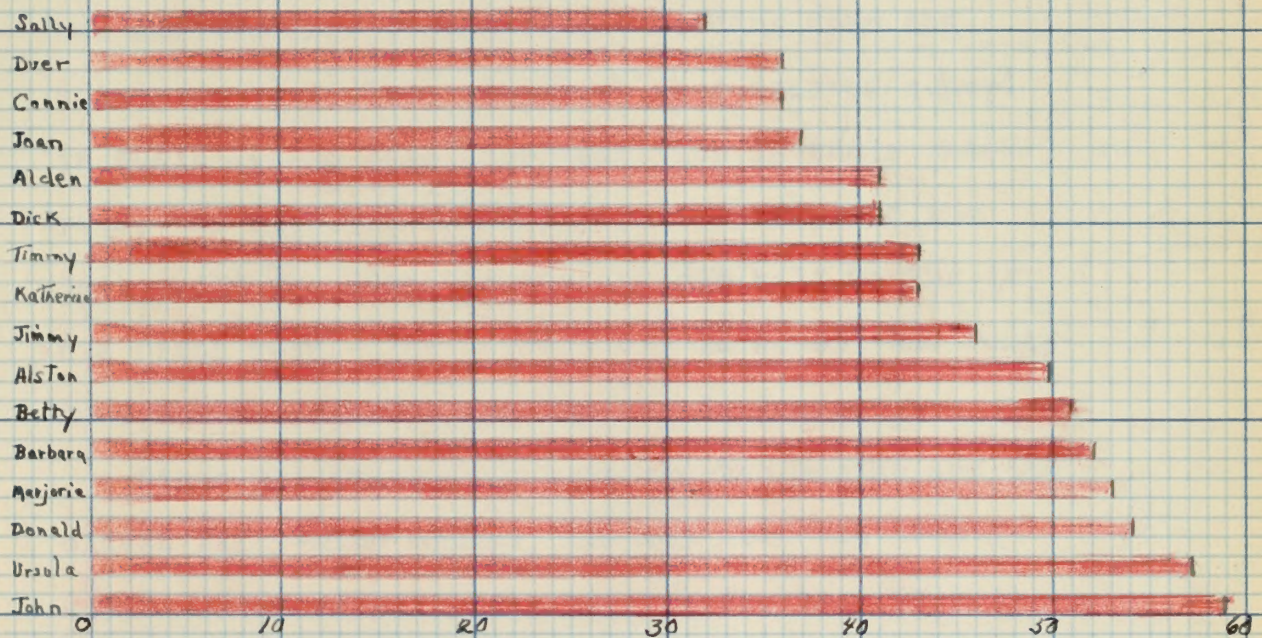
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Graph I



Graph Showing Comparative Ages in Months



Chapter V

Analysis of the Colored Drawings of a Nursery School Group
Graph No. I

A Graph Showing Comparative Ages in Months

In order to work out a comparative chart, it was necessary to base it on the mean age¹ between the dates of entering and leaving the school. The ages at mid-year of all the children would have given false relations because some came only the last three months, while still another came for the two and the last four months. Reading down the column on this chart the first four started school in their second year, the next five in their third year, the next six in their fourth year, and the last child who came for two and one half months in his fifth year. The average age in school was forty-four months or three and two thirds years.

Since the youngest was thirty-two months and the oldest fifty-nine months, the age span was twenty-seven months or two years and one-fourth. Because this divergence of age is so wide it can be expected to show whether the relation of age to art work in painting has any significance for the early years.

1. The age on that day which lies exactly half-way in a serial list of attendance days.

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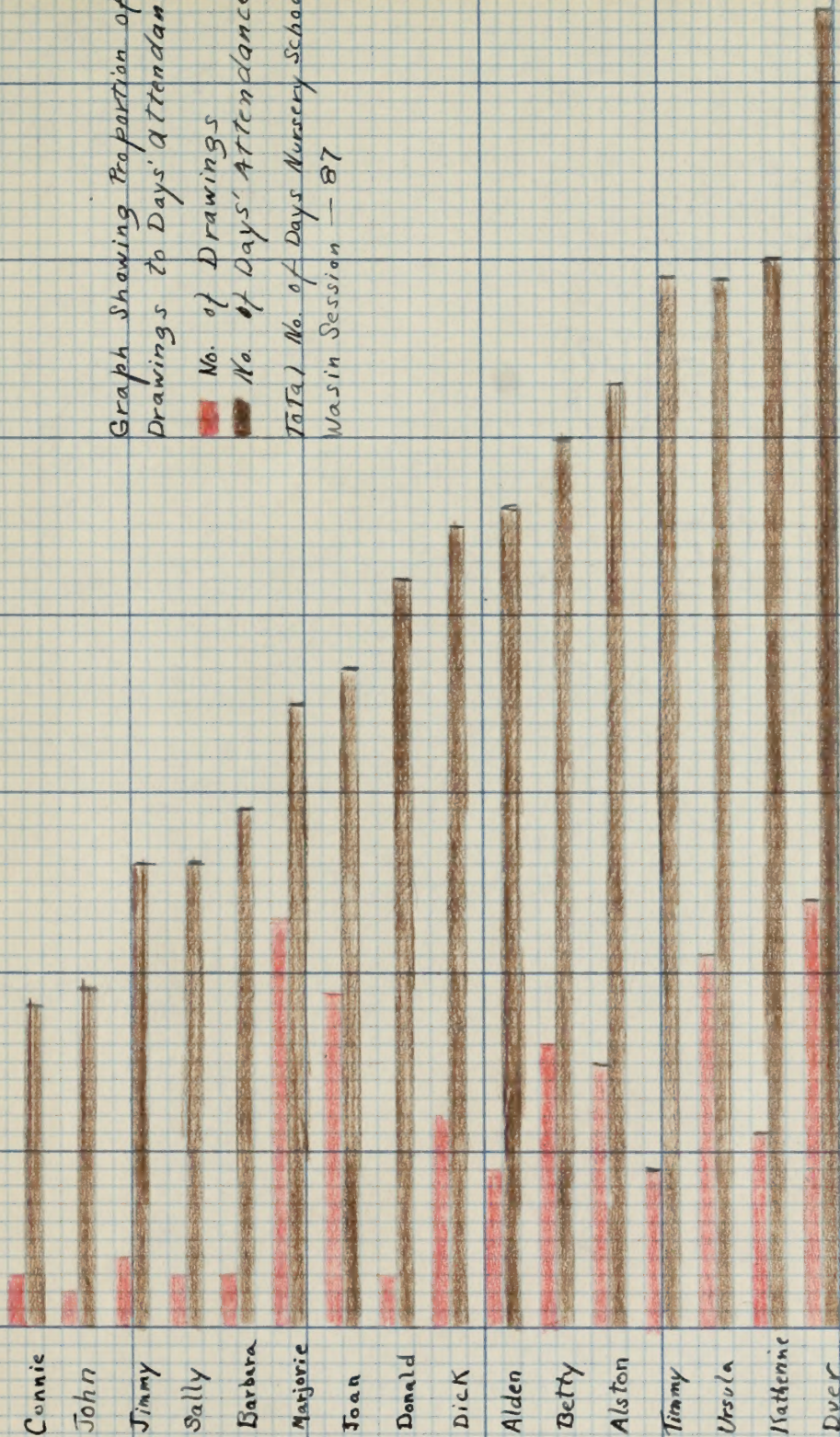
Graph No 2

Graph Showing Proportion of
Drawings to Days' Attendance

No. of Drawings

No. of Days' Attendance

Total No. of Days Nursery School
Masin Session - 87





Graph No. II

A Graph Showing the Proportion of Drawings
to Days' Attendance

The Nursery School held eighty-seven sessions in the entire year and from this chart it can be seen that the least absences were by Duer who came seventy-four times. He, Betty, Timmy, and Ursula were the only ones in continuous enrollment. Owing to the severity of the winter there were many enforced absences for eight children who commuted between four and six miles for daily attendance.

The squares in red on the chart indicate the days on which the creative art choice was drawing with poster-colors and brush. There may have been many days when no work was selected in the realm of creative art but practically never did a child have two art choices on the same day. With reasonable accuracy we may therefore conclude that painting produced far more satisfaction than the ten other general types of artistic mediums offered to them. Although no data was gathered on these ten types, no one type seemed to stand out in popularity more than the others. Were these to be tabulated on this chart, the proportions compared to colored drawings would necessarily be very small. At the same time it may be assumed that creative art was a major interest in proportion to all the possible and dramatic and imaginative occupations which were open to them during the free play period.

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This chart shows that Marjorie and Joan painted on one-half or more of the number of days they attended; Ursula and Betty one-third or more; and Duer, Alston, and Dick one-fourth or more.

Although there are considerable individual differences shown in the proportions of colored drawings to days' attendance, just why has painting been so popular with this group? Elsewhere in this paper it has been suggested that the teacher's especial interest in this field may have unconsciously carried over to the children. This is entirely possible in spite of her purposeful effort to produce no pressure whatsoever on the use of any specific materials. Perhaps her smile registered more approval on a completed painting than a clay model. It is an indirect impression like this that often has a strong influence.

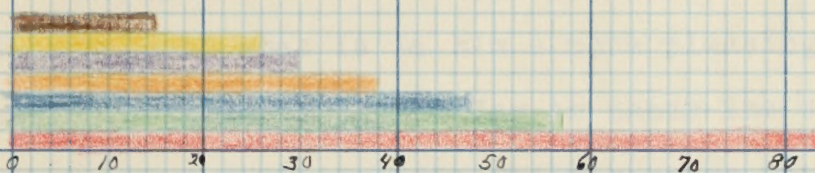
The writer believes, however, that there are other means of accounting for this situation. These means embody the characteristic tendencies of the small child. The materials themselves allow great experimentation in manipulation, which activity alone is fascinating to him. The very fact that it is so simple for a child to produce a colored drawing is another reason why he demands the paint brush to fulfill his need for self-expression. He does not have to know technique to get a satisfying product.

Because large size paper encourages big motives, the child receives a delightful sense of accomplishing

something big that he can appreciate. The speedy results and the bright colors give him a chance for communication, even if at first it offers no more than the meaningless sounds which precede speech.

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Graph III



Proportion of Colors Used by Pupils of Nursery School
Proportions Obtained from 16 Pupils 177 Drawings



Graph No. III

A Graph Showing Proportions of Various
Colors Used in the Colored Drawings

To prepare this graph the number of times each color was used was totaled from the one hundred and seventy-seven colored drawings. Most pictures had two or more colors on them, but a few were of only one hue. The longest bar represents eighty-three paintings for which red was chosen; and above that is green selected fifty-seven times; blue, forty-eight; orange, thirty-eight; purple, thirty; yellow, twenty-six; and brown, fifteen.

Unrestricted color experience gives the child an opportunity to develop his own tastes. When orange and red shriek at each other on his paper, it is a temptation for the adult to express disgust and to suggest what is to him a more pleasing combination. It would be simpler to teach the child by precept, but, unless the child remains too long on this level of primitive color choice, the writer feels that it is wiser to let him get it out of his system. It is a more valuable experience when gained personally and is an excellent foundation for genuine taste.

Nearly all the children in this particular Nursery School tried the orange and red combination, two repeated it a second time and there was only one who experimented with it a final third time. There was

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no need of teacher instruction; experience was the master.

The warm hues, red, orange, and yellow have commonly been considered childhood favorites. On the contrary, the results of this group indicate yellow and orange of less interest than blue and green. Red led all the colors by a wide margin. Green, its complementary comes in second.

Eye specialists inform us that red and green are the first colors to be distinguished in babyhood and continue to receive through life the strongest impressions in the optic system. Whenever color vision becomes impaired red and green are the first color senses to leave. It would seem natural, therefore, for red and green to be best liked by children, since it is with these colors that they have had longest acquaintance.

Blue is frequently a mother's color choice for her child and thus becomes prominent and familiar in the child's environment. Brown and purple are dull, unexciting colors and rightfully belong further along in the scale. Because yellow and orange are stimulating colors, it would seem surprising that they did not more closely rival red and green, except that we know the physical reaction the latter two have in the eye.

Color brings an enrichment into the life of the small child at a time when long-distanced purposes in art creation are out-of-place.

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The writer has no sympathy with Sargent when he says, "Young children use color for an experience of effect, but are too young for intelligently handling it. The admirable results are chance effects. The child is likely to think that careless adventures that turn out well are more worthwhile than purposeful effort."

Even during the elementary years the only excuse for this attitude would be cases where recognized problems could be worked out through voluntary dismissal of color until mastery of the necessary technique was completed. Anyone who has watched the joyful, rapt expression on a three-year-old at an easel would never rob him of the aesthetic thrill of color experimentation because he is too young for intelligently handling it.

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1. Sargent: Fine and Industrial Arts in Elementary Schools. P. 60

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I. Zerkow: Fine and Industrial Arts in
Elementary Schools. P. 50

Graph IV Part 1.

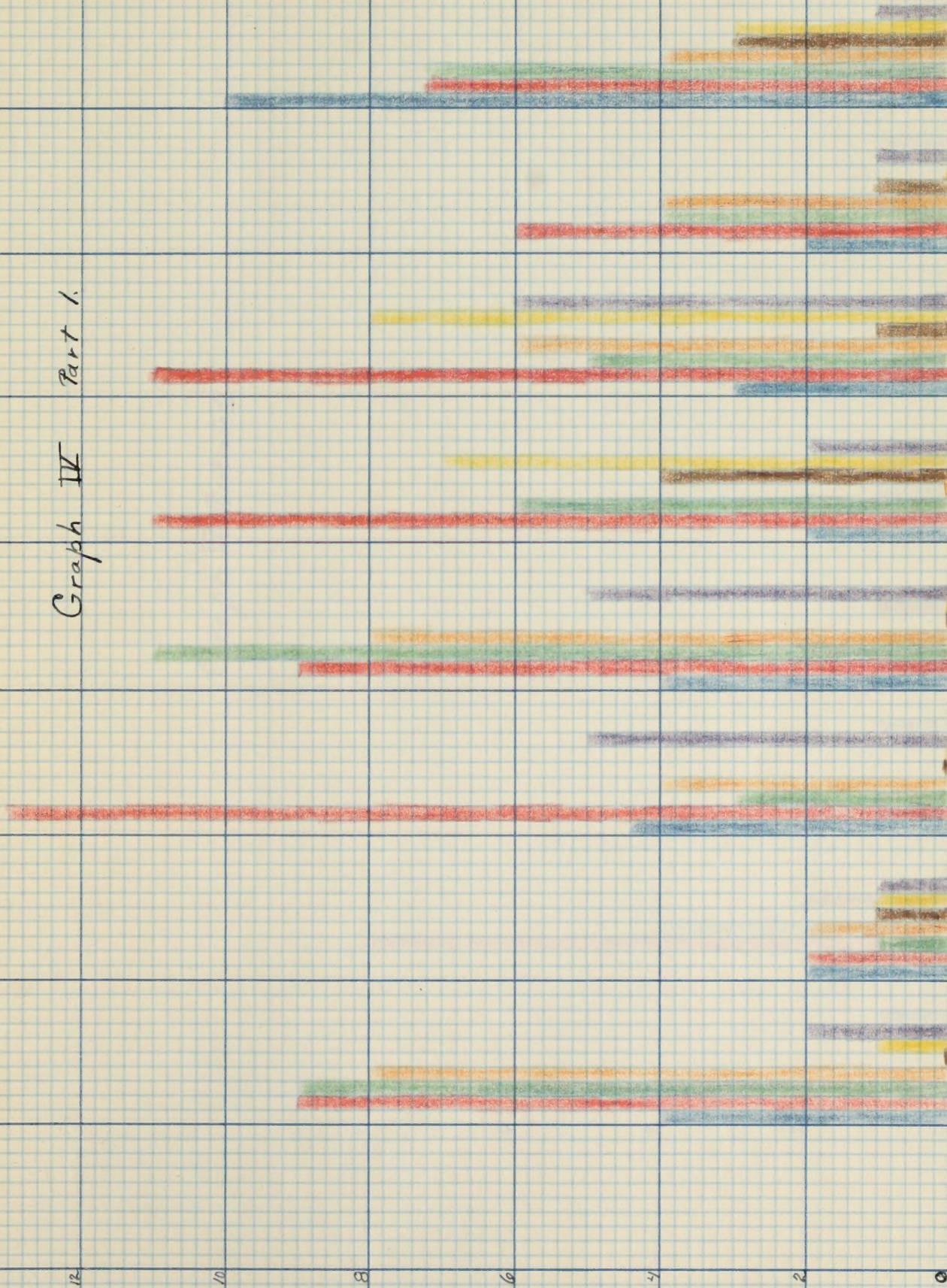
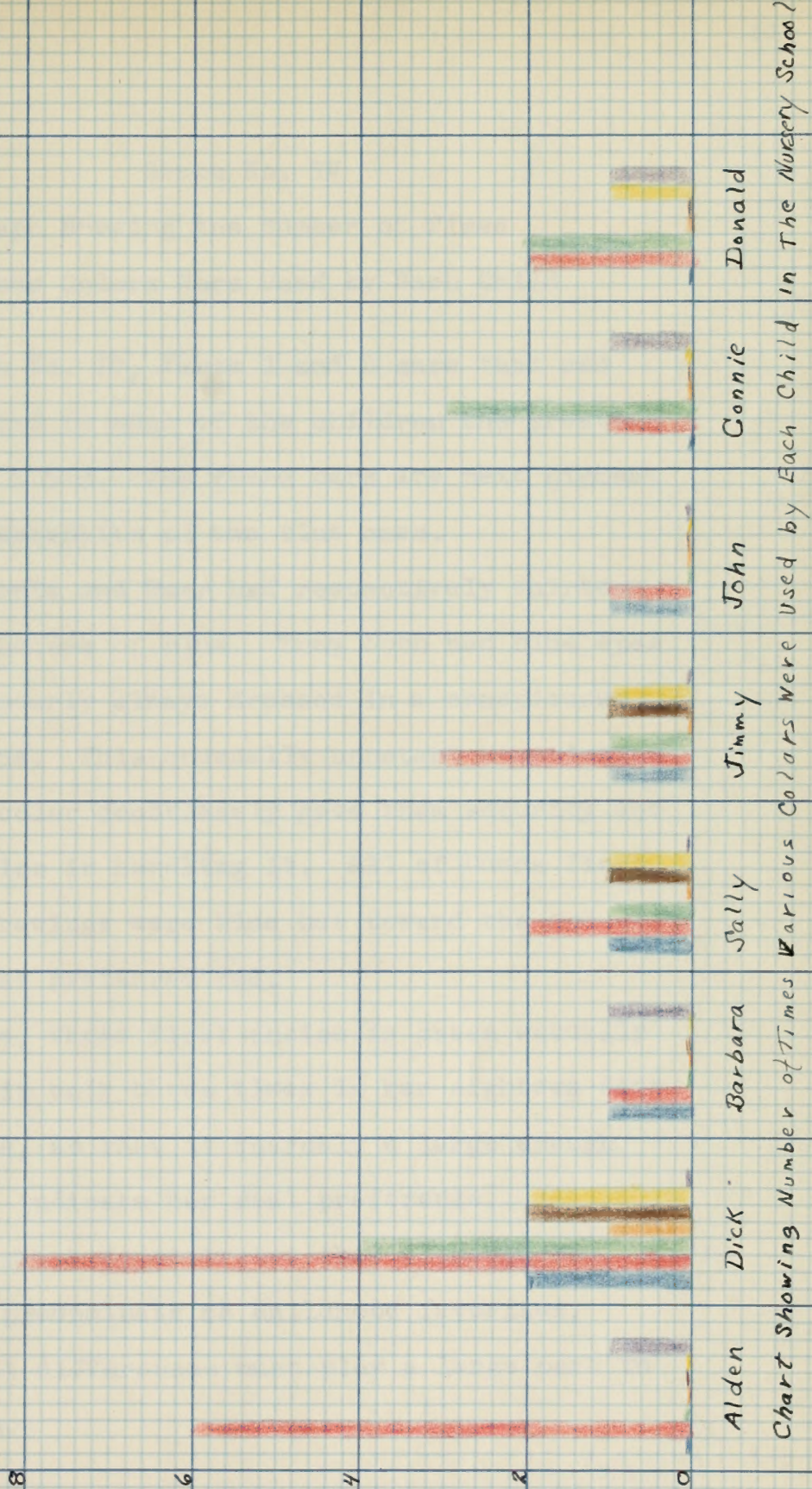


Chart Showing Number of Times Various Colors Were Used by Each Child in The Nursery School



Graph IV [Continued]





Graph No. IV

A Graph Showing the Number of Times
the Various Colors Were Used by Each Child

Graph No. IV, Parts 1 and 2 show that red was selected by most of the children the greatest number of times. The green bars are next highest with the exception of two blue ones.

Marjorie and Duer had respectively thirteen and ten choices of blue. They both had blue eyes and were nearly always dressed in a conspicuous bright blue. This unusually constant association with one color doubtlessly gave them security and satisfaction in handling it. All of Duers first colored drawings were blue but toward the end of the year he preferred red.

Connie, whose first choice is green actually selected it only three times in her eighteen days attendance, so that is scarcely a large enough number to indicate her real preference.

This graph demonstrates that although red, green, and blue predominate as childhood favorites, individual differences must play a large part in selection.

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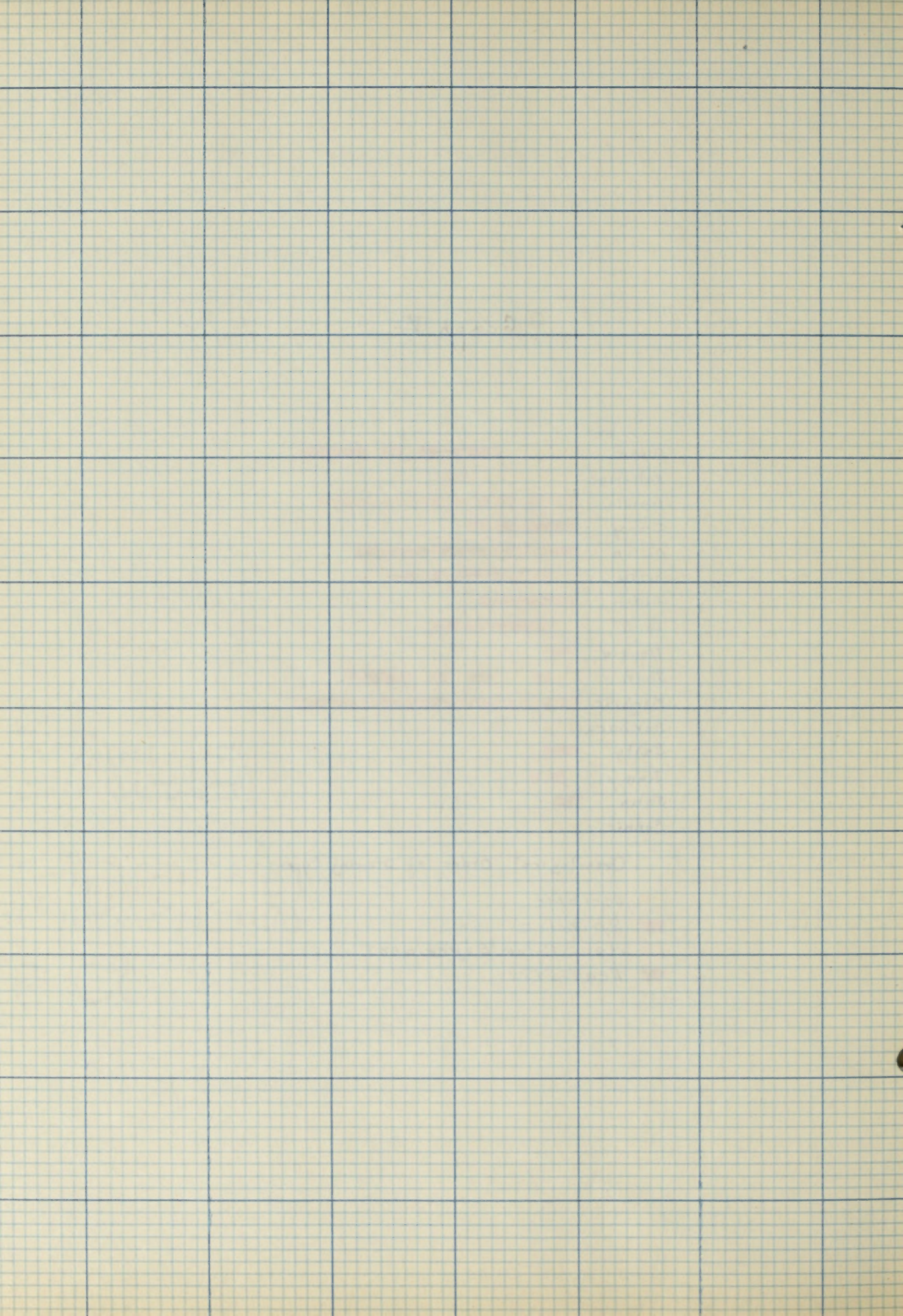
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Graph V-



Chronological Order of Drawing types

- Scribble
- Symbolic
- Mass Color Experiment
- Realistic



Graph No. V

A Graph Showing the Chronological Order of Drawing Types

Before compiling the data for Graphs V, VI, and VII, the one hundred and seventy-seven colored drawings executed by the sixteen Nursery School children were individually labeled as belonging to the scribble, symbolic, or realistic stages of art development.

Briefly, those marked "scribble" signified the results of the pleasant activity of wielding the paint brush and nothing more. The symbolic tag belonged to all paintings on which previously written comments showed there had been some purpose or meaning connected with them. The realistic label was attached to those in which definite representation could be readily seen without the aid of the side-line remarks.

It happened that a number of colored drawings remained which did not precisely fit into any of these catagories. The pictures themselves as well as the comments on them evidenced an interest in color experimentation by covering the entire surface of the paper with one or more colors. They could not be called scribbles under the above definition because colors were chosen purposely with an anticipation of the resulting color effect. Neither could they be symbols or real representation because there was no interest in naming them.

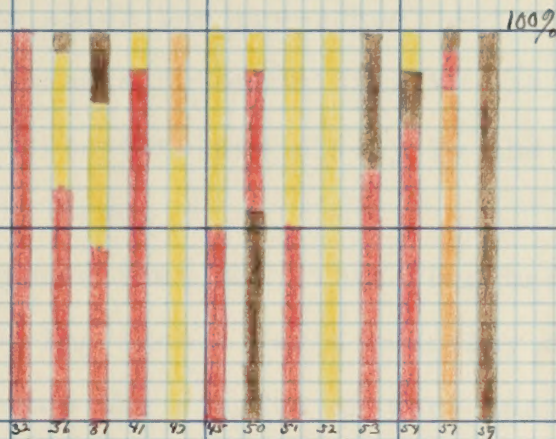
All conversation in reference to them was in terms of liking or disliking the colors. They have been called, therefore, mass color experiments.

In graph V each square designates one picture and is colored to show its classification. These squares are arranged serially in the chronological order of their construction. Most of these lines composed of squares begin in the scribble stage and advance to the symbolic while a few even reach the realistic stage. All but three, who did more than three colored drawings, show irregularities in development. They either revert occasionally to a previous stage or experiment with an advanced stage before they are ready to accept it for all their work. This is a more natural mode of growth than to incorporate permanently a new style of painting after a first trial.

The mass color experiments seemed to run parallel with the symbolic stage. The writer believes that Ursula's and Betty's tendencies are normally expressed in their mass color experiments. Ursula was outstandingly the boldest child in the group. Betty came in for a close second. This very style of a colored drawing has a dare-devil quality in its rapidity of performance and careless method of slapping the paint on to the paper. Katherine who did the next greatest number of mass color experiments was the exact opposite of these other two. She grew

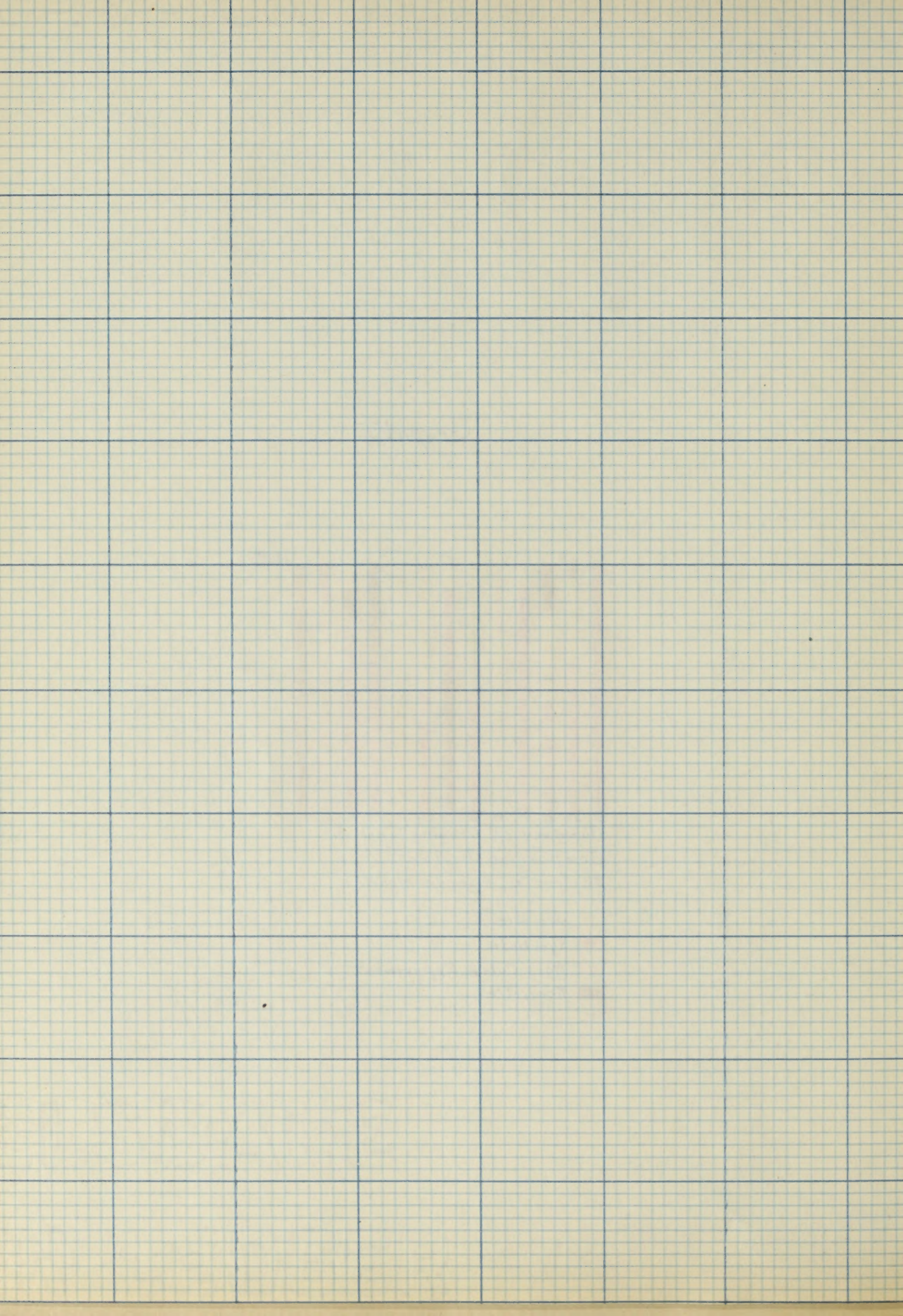
during the year, nevertheless, from a timid observer to a quiet, happy, yet non-conspicuous participator in group activities. Yet at the easel she has jumped abruptly from dainty wee markings to the bold frank mass color experiments. It was as if in this special field of self-expression all restraint and fears had fallen from her.

Graph VI



Summary of Drawing Types in
Comparison To Ages
32-36 etc. Ages in Months

- Scribble
- Symbolic
- Mass Color Experiment
- Realistic



Graph No. VI

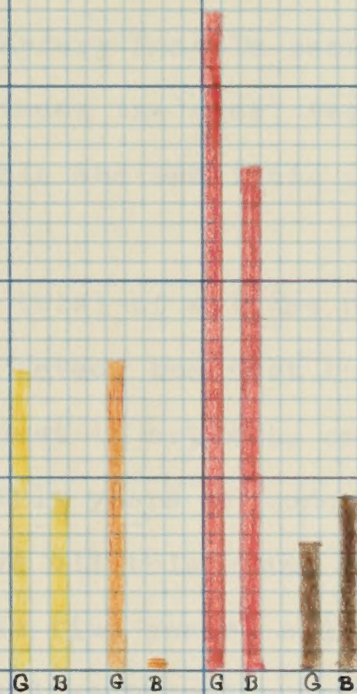
A Graph Showing a Summary of Types in
Comparison with Ages

The gathering of materials for this chart was the same as for Graph V plus a re-arrangement of the groups of colored drawings by the mean ages in months and a few problems in percentage to determine what proportions in each group belonged to the separate stages.

This graph demonstrates the fact that physical age has little relation to the stage in artistic creation in which the pre-school child may be. This is mainly because opportunities to use art as a means of expression vary widely in the environment of small children.

It happened that the first four bars on the chart featuring such a large quantity of symbolic creations were the results of very imaginative children. Thus they had the predominant quality of symbolism. Barbara, at fifty-two months definitely lacked imagination and could see little fun in dramatic play. That last bar representing the realistic stage at fifty-nine months likewise is not necessarily indicative of children approaching the fifth year. Again it depends on previous experience with the brush and native tendencies. It is probably another six months or more before the normal child must arrive naturally or be thrust decidedly into the realistic stage.

Graph VII



Summary of Drawing Types
in Comparison to Sexes; &
Boys - & Girls G- Girls
B- Boys

- Scribble
- Symbolic
- Mass Color Experiment
- Realistic



Graph VII

A Graph Summarizing Types

in Comparison to Sexes

In this summary, we find the greatest number of colored drawings to be executed by girls in the scribble and symbolic stages and by boys in the realistic stage. As for the mass color experiments the boy's interest in that is negligible according to this Nursery School's results in artistic creation. Between the ages, two to five, the sum of the scribble and realistic types nearly equals the symbolic.

The total of all the pictures shown proportionately reveal the fact that boys have less natural interest in artistic creation than girls during the early years of concentrated activity.

Above all this graph emphasizes again that from two to five years, colored drawing as a means of self-expression has a normal unforced place in the lives of both boys and girls.

A Graph Summarizing Types in Comparison to Sexes

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The total of all the pictures shown spontaneously reveal the fact that boys have less spontaneous interest in artistic creation than girls during the early years of concentrated activity.

Above all this Green emphasizes again that from two to five years, colored drawing as a means of self-expression has a normal unforced place in the lives of both boys and girls.

General Conclusions from the Graphs

Assuming that this Nursery Group is typical of pre-school children who have fine minds and come from good homes, we may conclude that in general:

(1) Young children have a keen interest in expressing themselves through art.

(2) As exemplified by colored drawings children follow a more or less consistent order of stages in art expression.

(3) The age relationship to the type of art expression during the pre-school years is variable and dependent upon individual differences.

(4) Young children find satisfaction in handling colors. Red is their favorite color. Green and blue are second and third preferences.

(5) Although girls appear to make more symbolic or imaginative drawings than boys, sex differences during the early years are of little account.

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Chapter VI

Case Studies

The purpose of these studies is to show the relation of art expression to other personality traits. The reader will observe that colored drawings with poster-colors and brush serve as a medium for a most desirable type of self-expression. True self-expression is the essence of growing, developing personalities.

The characteristics of each individual child are discernible in his art work. Knowing the child we can approximate his graphic language; and inversely, seeing his pictorial results we can learn something of the child. The two are closely interwoven.

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related.

Case Study No. 1

Joan: Mean Age,¹ 37 months; Superior Intelligence.²

Home Background: Young parents, seven-year old brother, one "maid-nurse". Father, Ph.D., minister. Mother well-educated, interested in work with delinquent girls. Gives sympathetic service to cases of the local county and state courts. Both give effusive affection to their children in few hours spared for them. Brother a handsome, unspoiled child who adores Joan and takes a great deal of interest in her.

Emotions: No fears except of dogs, learned from a recent encounter with one. Joyous, happy, nature. Affectionate, mildly demonstrative. Anger at opposition, but quiet reasoning usually brings desired results. Resentment shown by sulking. Yet never lasts more than a few minutes, and is entirely forgotten.

Social Relations: Very social with other children in play and conversation, which is exceedingly mature. Seeks attention for herself rather than for the stunt or play which should be the main interest, a definite exhibitionist tendency.

-
1. Mean age: the age on that day which falls half way in a serial list of days' attendance.
 2. Mental ratings are based on the teacher's opinion, not on tests.

Prefers being with other children than alone.
 Very sensitive to praise or blame. Helpful and sympathetic. Insists on others waiting for turns and nearly always remembers it herself.

Concentration: Excellent with independent perseverance both in intellectual and physical activities. Frequently sets her mark of capability too high; disdains assistance until ready to seek help voluntarily.

Music: Responds quickly as to all aesthetic or imaginative things. Watches new songs or games until confident of not making mistakes. Memory good in music as other fields. Frequently talks in melodies while at play. Fine interpretation of rhythms.

Art: Began in scribble stage, advanced, changed to symbolic with one attempt at a real object from memory, an excellent likeness of a pipe. Has great variety of line strokes and mass colorings in small sections. Paper filled and balanced.

Originality and fine imagination shown in great variation of names for her symbols; dog, teddy bear, road, gate, goat's tail, yard, smoke, snake, sky, pipe, grass, truck, etc.

Painted twenty-three times out of thirty-three

days' attendance. Selected red thirteen times, other colors five or less.

Starts colored drawings with enthusiasm, and forgets herself in the ardor of her work. Particularly good habit for an otherwise self-centered child with exhibitionist tendencies. Interest in naming the pictures and explaining them, a legitimate means of attracting attention of associates and teacher.

Emotions: Began with extreme dependence on family, with frequent weeps in their absence. Changed completely. Self-reliant, good emotional stability. No fears. Anger is only controlled indignation. Very affectionate and demonstrative. Joyous with laughter ready to bubble over at slight provocation. Feels free for self-expression. Never jealous.

Social Relations: From insecurity and timidity with other children has become self-assured and ready to meet any situation with them. Improved balance between consciousness of self and group. However, in separation he is unable to control himself on others, too violently at times. Attempts to tease, such as his own experiment. Highly sensitive to praise and blame. Not particularly sympathetic to anyone in trouble. Will outburst tendency. Other children enjoy playing with him.

Case Study No. 2

Duer: Mean Age, 36 months, Superior Intelligence.

Home background: Cultured, well-to-do. Father a business man. Mother has many social interests. Two sisters, five and six years older. Servants. A Nurse. Four adoring grandparents, frequent guests. Idolized by family and friends and remarkably unspoiled.

Emotions: Began with extreme dependence on family, with frequent tears in their absence. Changed completely. Self-reliant, good emotional stability. No fears. Anger is only controlled indignation. Very affectionate and demonstrative. Joyous with laughter ready to bubble over at slight provocation. Feels free for self-expression. Never jealous.

Social Relations: From insecurity and timidity with other children has become self-assured and ready to meet any situation with them. Improved balance between consciousness of self and group. However, in eagerness to be social thrusts himself on others, too violently at times. Attempts to tease, much to his own merriment. Calmly sensitive to praise and blame. Not particularly sympathetic to anyone in trouble. Mild nurturing tendency. Other children enjoy playing with him.

Concentration: Excellent span of attention in handwork, stories, or physical activities. Curious and investigative. Prolonged interest in tiny objects held in his hands, sometimes treasuring them an entire morning.

Music: Unusual ability in rhythmic response shown with the drum. Almost always matches tones accurately. Enjoys songs, games, and rhythmic interpretations.

Art: Made twenty-four colored drawings in seventy-four days attendance. In the first part of year did seven all in blue. Later used it in combinations. Blue is his favorite color doubtlessly owing to the fact he wears blue clothing of the same shade as his bright eyes. Became familiar with other hues, choosing red and green next to blue.

Pattern of lines usually in curves, repeated with rhythmic results. Changed from scribble into symbolic quite abruptly. Enjoys the fun of naming his paintings. Shows an imagination teeming with humor of the very young, squirrels with new tails that wind around the whole picture, and blimps that bump into trees.

Case Study No. 3

Alden: Mean Age 41 months; Normal Intelligence.

Home background: Father, an official in Y. M. C. A. and in summer, director of Boys' Camp. Mother, assistant in summer work. Grandmother lives with them. Young aunt helps with housework and children. No servants. Two brothers, one his identical twin, other two years old. Children have the run of the house and are catered to by entire family, Disciplined intelligently although sometimes sacrificed for the sake of Grandmother's nerves.

Emotions: Friendly, affectionate, mildly demonstrative. Adult fixation. Uneasy and insecure with other children unless adult nearby. Watches adults for reactions to all his movements. Never boisterous or hysterical. Quiet, winsome mannerisms with adults. Ready smile.

Social Relations: Enjoys company of children if teacher is in the room. Easily made self-conscious in the group. Experimenting with approaches to other children. When not favorably received, plays alone contentedly or with Dick, his twin. They are never far apart. Never sulks. Shares toys fairly most of the time. Most cooperative in work, setting tables, caring for toys, etc. Follows suggestions other children, but can say "no" if he wants to, with vim.

Concentration: At first expected constant individual concern of the teacher. Too busy watching her to concentrate at a distance. Otherwise an average span of attention. Once showed marked perseverance in working persistently for five minutes to fit a card in a frame. Needs more self-reliance for a general improvement of concentration.

Music: Responded quickly to rhythms. Enjoys musical games. Seldom joins in singing, lacks confidence and fears mistakes. During gym play on rainy days stands by radio listening intently to soft music.

Art: Made twelve colored drawings in forty-two days' attendance. Worked entirely with red except on two paintings having the addition of purple. Although in the symbolic stage, he showed little variation in imaginative ideas. Imitated the names of other children's drawings. Both he and his twin showed great interest in making letters from home training. Covered many blackboards with wiggly lines for writing and capital letters. This habit of imitating adult style hampers freedom and imagination at the easel. Concentration while painting often reached a period of ten uninterrupted minutes. Along with this comes the much desired independence from adults. At first he would not pick up the brush unless the teacher was standing beside him.

Case Study No. 4

Timmy: Mean Age, 43 months, Normal Intelligence.

Home background: Father, a bank executive. Mother gives first considerations to the five children, all under nine years. Timmy next to youngest. When starting school a subdued docile child. Had been accepting the dominations of two older sisters and a brother. Servants, One nursemaid. Large home with plenty of play space inside and out.

Emotions: At first fear of the new place, pupils, and teacher. Stood off alone, holding something he had brought from home in his hands. Grew to be very self-reliant. Very indignant if rights were trampled on and could stand up for himself at all times. Friendly and very demonstrative (hugging) with children whom he likes particularly. Laughs quietly, seldom boisterous.

Social relations: Likes attention normally. Seldom seeks it from adults. Calmly conscious of praise or blame. Fond of other children and is liked by them. Obedient, helpful, sympathetic. No nurturing tendency towards dolls, animals, or younger children. Cooperates well. Shares toys and waits for turns.

Concentration: Longer span of attention on large block play than with handwork requiring small muscles. Undivided attention for stories and music.

Music: Enjoys rhythmic interpretation and has accurate response. Can match tunes. No longer afraid to sing lustily. Enjoys being the actor in musical games.

Art: His creative art interests are less in the field of colored drawings than in modeling and block building. In the latter field he makes intricate artistic structures, far superior to any other child in the group. He made nine colored drawings in his fifty-four days' attendance. They were either of the symbolic or realistic type. He had an accurate memory and good imagination. His color choices have little significance for it is probable that he is color-blind at least in red and green. In the amateur color tests given by the teacher he succeeded in matching gray, black, and white when given alone. Any success with matching other color combinations appeared to be accidental. This physical defect is without doubt an answer to his lack of interest in colored drawings compared with the other artistic fields, which fascinate him.

Case Study No. 5

Katherine: Mean Age, 43 Months, Normal Intelligence.

Home background: Father, Rector in a private school, where they reside. Young charming mother. Two sisters, one five, other two years. Two older children are quiet, reserved, and docile. The two-year old is already spokesman for and director of her sisters. Katherine, in the middle and being unobtrusive seems to receive less attention.

Emotions: Many fears, animals, high places, other children at first. Shy. Cries silently if in trouble, does not run to adult. Independent of sympathy for herself. Changed from solemn passive watcher of group activities to an active participator, if not made conspicuous. Since younger sister entered school usually happy and sympathetic, but occasionally showed tendencies of jealousy. Has learned to laugh aloud.

Social Relations: Definitely individualistic. Never wildly excited over group games. Reserved with other children, yet can be helpful and sympathetic towards them. Holds back indifferently on the outside, but is keenly sensitive underneath. During last two months of the year has participated in active games, enthusiastically for her. Always obedient to adults. Has been taught to insist on her own turns.

Katherine: Woman Age, 43 Months, Normal Intelligence.

Home Background: Father, Doctor in a private hospital,

where they reside. Young charming mother. Two

daughters, one five, other two years. Two older children

are quiet, reserved, and docile. The two-year

old is already spokesman for and director of her sister

and Katherine, in the middle and being unobtrusive

seems to receive little attention.

History: Early fears, animals, high placed, other

children at first. Boy. Crisis slightly in trouble

does not like to admit. Involvement of sympathy for

herself. Charmed from school passive reaction of

group activities to an active participation, in not

made connections. Since 7-month sister entered school

usually happy and sympathetic, but occasionally a need

for attention of father. She learned to look alone.

Social Relations: Definitely individualistic. Never

officially excluded over group members. Reserved with other

children, but not as hostile as sympathetic towards

them. Would seem friendly on the outside, but

is fairly sensitive underneath. During last two

months of the year she participated in active games,

enthusiastically for her. Always obedient to adults.

Has been taught to listen to her own feelings.

Concentration: Long duration of interest with stories or looking at books alone. Excellent span of attention on painting. Last picture took forty-five minutes and her eyes left the paper only one moment when she was called by another child, but didn't leave. (The music period was postponed to avoid interrupting her concentration.)

Music: At first refused to answer roll call or join in singing. Now sings with a sweet tone and in tune. Accurate interpretation of rhythms. Toward the last even asked to be the actor in a musical game.

Art: In all she made eleven colored drawings in sixty days. Her attendance was divided equally by an absence of several weeks. Seven of the paintings were done during the first period of enrollment. These were of the scribble type and showed outstanding artistic ability. Great variety of line strokes, seldom filling the paper, but so placed that there was a remarkable result of balance and proportion. Although timid in brush strokes, art was the only realm in which she had any spontaneous self-expression. Unusual interest and attention while at work.

The last three drawings belong to the mass color experiment group and were produced during the last period of enrollment. These were carefully executed compared with the usual hurried method of mass painting. Keen interest in colors; favorite red, and next purple, preceeding blue, green, orange, and brown. Combinations of colors are interesting in their rhythmic and balanced patterns. Reduced number of drawings during

Concentration: Long duration of interest with stories or looking at books alone. Excellent span of attention on painting. Last picture took forty-five minutes and her eyes left the paper only one moment when she was called by another child, but didn't leave. (The music period was postponed to avoid interrupting her concentration.)

Music: At first refused to answer roll call or join in singing. Now sings with a sweet tone and in tune. Accurate interpretation of rhythms. Toward the last even asked to be the actor in a musical game.

Art: In all the made eleven colored drawings in sixty days. Her attendance was divided equally by an absence of several weeks. Seven of the paintings were done during the first period of enrollment. These were of the scribble type and showed outstanding artistic ability. Great variety of line strokes, bold filling the paper, but so placed that there was a remarkable result of balance and proportion. Although timid in brush strokes, yet the only result in which she had any spontaneous self-expression. Unusual interest and attention while at work.

The last three drawings belong to the same color experiment group and were produced during the last period of enrollment. These were carefully executed compared with the usual hurried method of many children. Keen interest in color; favorite red, and next purple, followed by blue, green, orange, and brown. Combination of colors are interesting in their rhythmic and balanced patterns. Repeated names of colors during

the last part are accountable for by an awakened interest in dramatic play. Her future processes through the symbolic and realistic stages should prove most valuable in encouraging imagination and in making her observations concrete.

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Case Study No. 6

Marjorie: Mean Age, 53 Months, High Normal Intelligence.

Home background: Father, an artist-photographer. Both parents older than average for young children. Mother, **progressive**, deeply concerned with psychological welfare of her children. Adopted brother, one-year old, whom Marjorie adores. Student-helper assists with the housework. Parents take Marjorie on picnics, drives, and walks into the country for instruction and pleasure. Made to feel that their paramount and only interests center in her and her brother. Neither parents have social interests (outside of intimate friends) in clubs, churches, etc. Anxiety for Marjorie's nervousness seems to accentuate her restlessness.

Emotions: No sharp fear of dogs, or high places but reasonably cautious in regard to both until familiar with them. Loves younger children. Anger towards injustices of other children usually controlled. Never angry at correction, but serious, attentive, and thoughtful. Emotionally self-reliant. Naturally keyed up in any situation yet does not laugh excitedly or cry. Even-tempered and unruffled. Never sulks, or holds resentment. No jealousy. Takes responsibility for everyone and becomes consciously alarmed over troubles or difficulties which concern others, but attempts

to settle them in a matter-of-fact, calm, voice.

Social relations: Respects rights as to turns and possessions. Prefers playing with older boys in group, except when showing a maternal affection towards younger children. Helps in practical tasks efficiently. Very conscious of her superiority as one of the older pupils. Usually leads but is very cooperative when any one else can successfully lead.

Concentration: Ready sympathy and helpfulness interrupts her powers of concentration. If an accident or wail of distress reaches her she is first on the scene. When the group affairs remain serene she has a long span of attention for art work, music, and books.

Music: Only child in the school who has an ability to accurately match musical tones. Superior rhythmic interpretation. Imaginative in musical games, offering new suggestions for playing.

Art: Made twenty-three colored drawings during a school enrollment of thirty-five days. Before attending had never had paint to play with. Began in the early symbolic stage where pictures were tagged and retagged. Advanced rapidly to the realistic stage where paintings needed none or

or little explanation to tell their stories.

While working at the easel restlessly shifted weight from one foot to the other. If not interrupted usually worked attentively for fifteen minutes or longer. Papers were well-filled and in proportion. Ideas or stories told on same paper were numerous and at first very disconnected. For example one picture included a girl picking flowers, a crab in water, a road up a mountain, and a head of a goat. Had this picture been done towards the last, her imagination would have conceived a connected story from the same group of pictures. Her realistic pictures have imaginative themes and show sustained span of attention on one topic.

Blue was her favorite color. It was the color of most of her dresses and her nursery at home. In receding popularity, she selected blue, green, red, orange, and purple, omitting yellow and brown entirely. In combinations she used equally colors of opposite hues or coupled red with purple and green with blue.

Through her art there is evidenced improved concentration and a more restful, consistent imagination.

Case Study No. 7

Betty: Mean Age, 51 Months, High Normal Intelligence.

Home Background: Father, business executive. Mother cares for children with help of one nurse. Brother, nine; sister, seven; Betty, four; and brother, one. Adores the older children and tries to immitate all they do, going a step further in mischief. Family says that when Betty is away, life runs smoothly at home.

Emotions: No fears evidenced. Reasonably cautious on high places, not afraid to try new stunts. Never shows uncontrolled anger. Aimiable towards corrections often having a "poker-face." Affectionate, Demonstrative towards younger children. Laughs long and gleefully over pleasing situations. Expresses herself freely and imaginatively in group activities. Occasionally gets over-excited, hilarious. General attitude, unruffled, self-reliant. No sulking, resentment, or jealousy.

Social Relations: Excellent balance between consciousness of herself and the group. Usually respects others rights, and always requests the same of them. Likes other children with two favorites, Ursula and Alston. Others like her. Has plenty of initiative, prefers leading but will follow her two favorites with good cooperation. Helpful and sympathetic with anyone in distress. Normally sensitive to praise or blame.

Concentration: Excellent when alone but easily distracted in a social situation. Forgets to keep busy at practical tasks if there is someone near by with whom to talk and play.

Music: Hears and interprets songs moderately well, about on the average for her age, and has excellent response to rhythms. Outstanding imagination and initiative in musical games.

Art: Made sixteen colored drawings in fifty days' attendance. Typical of the average child, her favorite colors were red and green, each selected nine times. Her next choices were orange and blue. Contrary to the opinion that complementary colors are chosen by shy pupils, she used them abundantly. Began in the scribble stage doing the greater amount of work in the symbolic stage. Her keen imagination held a loose rein from picturing a multitude of worms going into a same number of holes to drawing delectable candy hills, many varieties of lines, circles, dots, and localized mass colors were rhythmic space fillers around every symbolic picture. After a time she discovered great satisfaction in forming mass color experiments, which might be expected with her bold temperament.

Concentration: Excellent when alone but easily distracted in a social situation. Tends to keep busy at practical tasks if there is someone near by with whom to talk and play.

Music: Heats and interprets songs moderately well, about on the average for her age, and has excellent response to rhythms. Outstanding imagination and initiative in musical games.

Art: Made sixteen colored drawings in fifty days. Typical of the average child, her favorite colors were red and green, each selected nine times. Her next choices were orange and blue. Contrary to the opinion that complementary colors are chosen by any pupils, she used them abundantly. Even in the scribble stage doing the greater amount of work in the symbolic stage. Her keen imagination held a loose rein from picturing a multitude of worms going into a same number of holes to drawing defensible candy hills, many varieties of lines, circles, dots, and facelike mass colors were rhythmic space fillers around every symbolic picture. After a time she discovered great satisfaction in forming mass color experiments, which might be expected with her bold temperament.

Case Study No. 8

Ursula: (Mean Age 57 Months, High Normal Intelligence)

Home background: Father, a professional man who assists the Mother with the practical care of the children and has a remarkable understanding of their mental and spiritual development. Sister, nine years old whom Ursula idolizes and imitates in her play, and by whom she is loved with a slightly patronizing air. One maid. Comfortable home.

Emotions: Self-reliant; bumps, correction, disappointments never bring tears, sulking or revenge. Only anger has been a well-bridled indignation. No fears or complexes to hamper self-expression. Affection for boys more than girls, with the exception of Betty. Not demonstrative. Often boisterous and wild in outdoor play. Good sense of humor. Laughs heartily and frequently. Daring, will try anything once.

Social Relations: Independent. Stands up for her own rights. No undue desire for attention. Can be a follower with good cooperation if she has confidence in the ability of the leader. Being older, superior ideas make her a leader most of the time. Is not particularly sensitive to praise or blame. Knows how to share with and respect others but often oversteps for immediate personal satisfaction.

Trained: (then age 37 months, High Normal Intelligence)

One Achievement: Father, a professional man who associated the mother with the physical care of the children and had a remarkable understanding of their mental and spiritual development. Sister, nine years old when Maria's illness and lasted in her life, and by whom she is loved with a slightly patronizing air. One maid. Conscientious house.

History: Self-reliance; strong, correction, discipline; never being teased, visiting or receiving. Only mother has been a well-adjusted individual. He tends to confide in father's self-expression. Attention for boys more than girls, with the exception of Betty. Not demonstrative. Often believes and will in out-door play. Good sense in school. Father's health and frequently. Maria will cry anytime once.

Social Relations: Independent. Stands up for her own rights. No undue desire for attention. Can be a follower with good cooperation if she has confidence in the ability of the leader. Being older, somewhat more than a leader most of the time. Is not particularly sensitive to praise or blame. Known how to share with and respect others but often oversteers for immature person's satisfaction.

Nothing mean or vicious in her attitude, simply absorbing interests in play are apt to crowd out temporarily politeness, sympathy or helpfulness, especially towards younger children who obstruct her wants. Little nurturing sense yet shown.

Concentration: Excellent, either alone with materials as continuous painting amid confusion, or in a group activity, as music, ball play, etc.

Music: Hears clearly and interprets rhythms accurately. Matches tones well.

Art: Made twenty-seven colored drawings in fifty-nine days attendance. Like the average child, selected red most often but shows an individual difference in her second color preference, yellow. Yellow was the least liked by the group as a whole with the exception of brown. Nearly all the paintings were mass color experiments. The few symbolic and one realistic were brought about by pressure from associates. She wished to appease their concern but her main interest remained in mixing colors in daring compositions and boldly making them shout from the paper. One child said to her, "That up there has to be the sky, doesn't it," "Yes," she replied, "and the rest is blah, blah." Although she has a fine imagination in dramatic play, she is not yet ready to use it in graphic language.

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Case Study No. 9

Donald: Mean Age, 54 Months, Normal Intelligence.

Home background: Father, teacher in private school, where they reside. Mother cares for child herself with great interest in his intellectual achievements, the three R's. Emotionally capitalizes his every deed and encourages his baby talk. The only child, very lovable with adults but uncertain with contemporaries.

Emotions: Not steady in temperament. Gets over-excited. Sulks a bit but after a short time holds no resentment. Affectionate and demonstrative towards older people. No fear of animals. Reckless on high places and vehicle toys. Easily embarrassed. Lacks self-confidence.

Social relations: Persistent attempts for individual attention, but is not disagreeable when denied to him. Very sensitive; self-conscious when praised, extremely distressed when blamed. Nearly always obedient and helpful. Destructive with toys and group playing, more from a lack of understanding and excitable disposition, than from a wilful absence of coöperation. Penitent when cause of an accident. Likes children but doesn't always make a wise approach for favorable reactions. Toward the last has shown a marked improvement in learning how to play with others.

Donald: Kean Ave, 84 Memphis, Normal Intelligence.

Home background: Father, teacher in private school, mother stay-at-home. Donald is very interested in his intellectual achievement, the three R's. Emotionally capricious, very sensitive and anxious, his baby talk, the only, calm, very lovable child with the occasional high temper tantrum.

Emotions: Not steady in temperament. Gets over-excited. He is a bit of a short-tempered child at times. Affectionate and responsive to his mother. He is very obedient. He is very intelligent and verbally gifted. He is very curious and very active.

Social relations: Donald is very friendly and sociable. He is very popular with his peers. He is very cooperative and helpful. He is very obedient and respectful. He is very intelligent and curious. He is very active and energetic. He is very sensitive and anxious. He is very lovable and affectionate. He is very obedient and respectful. He is very intelligent and curious. He is very active and energetic. He is very sensitive and anxious. He is very lovable and affectionate.

Music: Enjoys rhythmic games, too shy to play conspicuous parts. Seems to enjoy listening to music, yet not confident of his ability to match tones.

Art: Made only three colored drawings in forty-two days' attendance and those were in the last four weeks of school. They belong to the symbolic stage and express something which is intelligible to him, as lines projecting from localized masses mean feet of animals. A big advance in independence, since he has dared to express himself in art, has been paralleled in other activities. Throughout the year his nearest interest in art has been to cover the blackboards with letters and figures, and recite poems taught him at home. Now that he has discovered copying and imitating aren't the best means of expression, his whole development seems to have jumped a step forward.

Walter: Enjoys physical games, too, and to play con-
spicuous parts. Seems to enjoy listening to music,
yet not confident of his ability to make notes.

Art: Made only three colored drawings in forty-two
days; attendance and notes were in the last four
weeks of school. They belong to the symbolic stage
and express something which is intelligible to him,
as lines projecting from isolated masses mean trees
of animals. A big advance in independence, since
he has dared to express himself in art, has been
paralleled in other activities. Throughout the year
his deepest interest has been to cover the
blackboards with letters and figures, and write poems
taught him at home. Now that he has discovered copy-
ing and imitating aren't the best means of expression,
his whole development seems to have jumped a step for-
ward.

Case Study No. 10

Alston: (Mean Age 50 Months, Very Superior Intelligence)

Home background: Father, an artist and director of art groups. Mother has a calm forceful personality. Both can see their only child objectively and do not get unduly excited over his virtues or misdemeanors. Reasonable but stern system of discipline. Affectionate towards him without being overbearing. Give sympathetic interest to his joys and sorrows, encouraging independence. Large, comfortable home with spacious grounds. Part time maid service.

Emotions: No apparent fears. Sensibly cautious. Only a little anger at having his directions in free play thwarted by other children, soon controlled and forgotten. Affectionate, mildly demonstrative. Protective friendliness for child in trouble. Merrily laughs at table and play. Spontaneous and free in self-expression at all times during undirected periods. Occasionally gets too excited and shows off (latter very rare) For the most part emotionally steady. Never cries; bites his lips and turns away to hide tears, if badly hurt. Has not shown resentment or jealousy. Dependable and self-reliant.

Social relations: Good balance between consciousness of self and group. Not over-desirous of attention.

Alison: (seen at 50 months, very superior intelligence)

Home background: Father, an artist and director of art group. Mother has a calm, friendly personality. Both can see their only child as a person and do not get excited over his virtues or misdeeds. Rousseau's but stern system of discipline. After Alison's birth, his mother's interest in his joys and sorrows, encouraging independence. Later, Rousseau's home with a strict regime. First time said service.

Education: no special tests. Generally cautious. Only a little interest in saving the discipline in free play. Not interested by other children, soon controlled and forgotten. Attention, mildly dominant. Very active and friendly for child in trouble. Very active at table and play. Spontaneous and free in self-expression at all times during unstructured periods. Occasionally gets too excited and alone off (later very tame) for the most part emotionally steady. Never cries; after the first and turns away to hide tears. Badly hurt. Has not shown resentment or jealousy. Rousseau's and self-reliant.

Social relations: Good balance between spontaneous and self-reliant. At over-protective of attention.

Waits turns and respects others rights as to possessions. Very much of a leader. Equally good follower when others really have a good idea. Obedient over anything he can do well, carrying out all adult commands naturally. Does dislike putting on leggings, prefers watching others. Willing to cooperate when reminded. Polite and remembers simple courtesies in speech. Quietly but not emotionally sensitive to praise or blame. Very strong nurture tendency. Takes care of the child "left-out" or ridiculed and helps him to stand up for himself. Knows right and wrong and does not try to deceive himself or others.

Concentration: Normal with even longer span of attention on painting and table activities. Persistent "whys" with intense interest in answers. Does excellent concrete thinking and can also associate new ideas with past experiences.

Music: Remembers songs, games, and rhythms with ease. Quick imaginative response to musical interpretations. Average ability in matching tones. Frequently talks in measured melodies.

Art: Used all the various artistic mediums available. Did fifteen colored drawings in fifty-three days' attendance. Favorite colors were red, yellow, and green,

Wants things and respects others' rights as to possessions. Very much of a leader. Usually good follower when others really have a good idea. Overbearing over anything he can do well, carrying out all adult commands naturally. Does dislike putting on leggings, protesting when others. Willing to cooperate when reminded. Polite and respectful in conversation. Usually but not emotionally sensitive to praise or blame. Very strong natural tendency. Takes care of the child "left-out" or neglected and helps him to stand up for himself. Knows right and wrong and does not try to deceive himself or others.

Concentration: Normal with even longer span of attention on painting and table activities. Persistent "why" with intense interest in answers. Does excellent concrete thinking and can also associate new ideas with past experiences.

Motor: Developmental, strong, and rhythmic with ease. Quick imaginative response to musical interpretations. Average ability in matching colors. Frequently talks in measured sentences.

Art: Used all the various artistic mediums available. The fifteen colored crayons in fifty-three days, at least. Favorite colors were red, yellow, and green.

The second of which was little used by the group as a whole. Began with symbolic and ended with realistic, and did one mass color experiment. He has a sufficiently daring and curious nature to do more of the latter type, but finds it lacking in scope for his vivid imagination. Critical attitude toward his paintings. General alert observation.

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a whole. began with symbols and ended with realistic
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lessly feeling and critical nature to as more of the
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General Conclusions from the Case Studies

1. Self-expression through art is a happy activity for every child.
2. Drawing with poster colors gives an opportunity for projecting emotions, feelings, and ideas.
3. Vivid imaginations have release at the easel. The degree and type of imagination is discernible in the results.
4. Painting encourages originality and even stimulates the unresponsive child.
5. Tendencies to show off are lost in the enthusiasm for telling a story with the paint brush.
6. Ability for concentration is shown in the span and quality of attention on art work. Notable improvement evidenced in several cases.
7. The fidgety, nervous child relaxes in the fascinating manipulative process of painting.
8. Designing of unrelated symbols evolve into connected stories as the child's restless ideas change into calm thinking. Thoughts are clarified by the practice of expressing them objectively.
9. Accuracy of judgment, ability to reason, and power of observation develop in art expression and can be measured by it.

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The degree and type of imagination is determined
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5. Tendency to show off and fear in the kindergarten
for calling a story with the paint brush.
6. Ability to concentrate is shown in the speed
and quality of attention on his work. Notable
improvement evidenced in several cases.
7. The ability, however, child retained in the kindergarten
elementary manipulative process of painting.
8. Bestowing of unrelated symbols evolve into concrete
narrative stories as the child's language develops.
change is to gain thinking. Thoughts are often
led by the practice of expressing ideas objectively.
9. Accuracy of judgment, ability to reason, and power
of observation develop in the expression and can
be measured by it.

Chapter VII

Summary

This thesis on "Creative Art in the Nursery School" has been written after a study of the creative art interests of one experimental Nursery group, with major emphasis on their work with poster-colors and brush. Before undertaking this bit of research the writer had no preconceived notions as to why creative art is valuable for the very small child.

Leading up to the findings of this study are three chapters. The first one introduces the subject and explains the significance of the term "art" as used in this thesis. The meaning lies in its use as a language purposely communicated. Art reveals emotions, desires, and in fact all the recesses of human nature, so that life may be more comprehensible. Because the small child's mental processes are mainly concerned with motor activities and with control of his physical, emotional, and social life, we may expect his reactions in these realms will find natural expression in his experiments with art as well as with speech.

The second chapter is concerned with the normal art expression of the child. It presents the four stages in art development, the first three of which children reach in a markedly constant arrangement. They are called (1) scribble (mainly manipulative interest), (2) symbolic

(imagination and originality with crude delineation) and (3) realistic (stress on careful observation and discrimination). The fourth stage, however, is left to the master artist and can only be appreciated by the layman.

Chapter three critically reviews the literature relative to art in progressive schools for slightly older children. In spite of the many opposing theories they all would have art a matter of every-day experience in completing the total process of living, both as a language to speak and a language to hear.

Chapter four sets forth the circumstances and findings of the writers own study. They can be summarized as follows:

I: The foundation of this study is a collection of one hundred seventy-seven poster-colored drawings or paintings made by sixteen children from two to five years old, who composed a Nursery School group. All these paintings were done during a forty-five minute period of free play with possible selections of dramatic toys, books, and materials for creative art work of many varieties.

II: The time involved in each colored drawing varied from ten to forty minutes, including the time needed for preparing supplies and taking them away.

III: The number of colored drawings were reduced by lack of equipment, space and time, so that the results which show the child's natural interest in painting, do not tell all the story.

(imagination and of reality with some children)

and (3) realistic (stress on external observation and description). The fourth stage, however, is left to the reader and may only be suggested by the writer.

Chapter three critically reviews the literature relative to the above in the successive periods of child development. In spite of the many opposing theories they all would have at a center of every-day experience in completing the total process of living, both as a language to speak and a language to learn.

Chapter four sets forth the circumstances and findings of the writer's own study. They can be summarized as follows:

- I: The foundation of this study is a collection of one hundred seventy-seven picture-stories prepared by the writer for sixteen children from two to five years old, who composed a primary school group. All these children were given a forty-five minute period of free play with possible selection of picture story, books and materials for creative and work of many varieties.
- II: The time involved in each picture drawing varied from ten to twenty minutes, depending on the child's interest and the nature of the story.
- III: The nature of colored drawings was reduced by lack of equipment, space and time, so that the results which are the child's picture interest in painting, do not tell all the story.

IV: Records used in this study were the children's colored drawings catalogued for the different purposes essential in making the graphs and the school records which aided in the case studies of chapter six.

V: The reading of these colored drawings applies not only to the pictures themselves but also to the attitude and objective of the child while he was painting them.

VI: Comparing the Nursery School art with that for older children we find it leans towards the informal noninterference types and like them offers (1) plenty of materials conducive to creative expression, and (2) opportunities for the use of these materials.

VII: From the graphs and comments of chapter five we have the following conclusions:

Graph No. I: Because the age span of the children extends from thirty-two to fifty-nine months, this study can show for a limited number of cases whether the relation of age to art work in painting has any significance among young children.

Graph No. II: This suggests considerable individual differences as to the number of colored drawings in proportion to days' attendance. At the same time it shows an astonishing popularity with the group of the paint brush in relation to the limitless occupational choice for the free-play period.

Graph No. III: Red out-distances all the other colors by a wide margin in the number of times it was selected. Green proved to be the next favorite but does not far surpass blue and orange. Color brings an enrichment for which there is no substitution into the small child's life.

Graph No. IV: Although red, green, and blue rank first, second, and third as childhood favorites, individual differences play a large part in selection. Of the four children who did not have red as their first choice, two of them had not had a large enough number of selections to indicate real preference, and the other two were obviously influenced by their particular environments.

Graph No. V: The natural mode of growth from stage to stage is irregular, not incorporating permanently a new style of painting after a first trial. Children either revert occasionally to a previous type or experiment with an advanced type before they are ready to accept it for all their work.

Graph No. VI: Physical age has little relation to the stage in artistic creation in which the pre-school child may be. It depends on the environment of the child; whether or not he has had little or much opportunity to use artistic mediums as a means of self-expression. Native tendencies enter in somewhat as imagination which is the predominant quality of symbolism.

Graph No. VII; Between the ages of two to five years the sum of the scribble and realistic types nearly equals the symbolic. Girls have a greater number of drawings in the scribble and symbolic stages than boys, whereas boys have more in the realistic stage. Colored drawings as a means of self-expression ought to have a normal place in the lives of both boys and girls.

Chapter five is devoted to ten case studies. These show the interwoven relation of art expression to other personality traits. The outstanding characteristics are the amount of freedom for self-expression, the quality of imagination, the power of concentration and the carefulness of observation.

Finally; if this thesis has thrown any light upon the value of art expression in the Nursery School or for any pre-school child, its purpose has been attained. Let the reader test himself. The next time he sees a crude colored drawing by a young child, does he find he can experience some real interest in it? For it is only through the understanding adult that the child can secure the necessary opportunities for fullest growth.

This thesis has touched upon just one angle of the general realm of Creative Expression in Young Children. It would be illuminating to the educator of the very young if further studies could be made on the two compound topics of Music and Rhythms and Literature and Dramatization.

Since these two groups of creative expression are firmly rooted during the early years, it would be worthwhile to have a better understanding of them so that they could be planted with the best available information.

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